

An Appendix (I)
to
An Inventory

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to
An Inventory of the
Collections of Charles L. Freer

Presented to the Smithsonian Institution, by the
United States Government, under the
authority of the Secretary of the Institution,
June 1, 1895

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F84A1

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to
An Inventory of the

Collections of Charles L. Freer^m

Presented to the Smithsonian Institution, or to
the United States Government, under the
terms of his letter to the President,
dated December 14, 1905

DETROIT
PRINTED PRIVATELY
1908

SMITHSONIAN INSTITUTION
DEPARTMENT OF ART

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The brief descriptions given in this inventory are intended to aid identification of the objects mentioned. A descriptive catalogue to be issued latter will include additional information for students and others.

American Paintings, Drawings, Sketches

DWIGHT W. TRYON

OIL PAINTINGS

The Sea—Evening.

On canvas—Oblong, 48"x30"

Signature, "D. W. Tryon, 1907."

PASTELS

The Sea—East Wind.

On brown paper—Oblong, 12"x8".

Signature, "D. W. Tryon, 1906."

The Sea—A Freshening Breeze.

On brown paper—Oblong, 12"x8".

Signature, "D. W. T., 1906."

American Paintings, Drawings, Sketches

THOMAS W. DEWING

OIL PAINTINGS

Portrait of Thomas W. Dewing.

On wood panel—Upright, 20"x14½".
Signature, "T. W. Dewing, 1906."

Mandoline.

On wood panel—Upright, 9½"x6".
Signature, "T. W. Dewing, 1906."

La Comedienne.

On wood panel—Upright, 20"x16".
Signature, "T. W. Dewing, 1906."

The Mirror.

On wood panel—Upright, 20"x16".
Signature, "T. W. Dewing." Painted during 1907.

American Paintings, Drawings, Sketches

JAMES McNEILL WHISTLER.

OIL PAINTINGS

Devonshire Landscape.

On canvas—Oblong, $24\frac{1}{2}'' \times 12\frac{1}{2}''$.

Signature—The Butterfly in lower right corner.

Little Green Cap.

On canvas—Upright, $20'' \times 12''$.

Signature—The Butterfly at right.

Yellow and Blue.

A panel.

On canvas—Upright, $30'' \times 8\frac{1}{4}''$.

Unsigned.

Purple and Blue.

A panel.

On canvas—Upright, $30'' \times 8\frac{1}{4}''$.

Unsigned.

WATER COLORS

Millie Finch.

Upright, $12'' \times 9''$.

Signature—The Butterfly at top.

Flower Market, Dieppe.

Oblong, $8'' \times 4\frac{3}{4}''$.

Unsigned.

Resting in Bed.

Oblong, $9\frac{1}{2}'' \times 6\frac{3}{4}''$.

Unsigned.

American Paintings, Drawings, Sketches

JAMES MCNEILL WHISTLER.

DRAWINGS AND SKETCHES

68. **One Ink Drawing.**
 A Small Chinese Bottle.
 On paper. Butterfly at right.
 Size, opening of mount $6\frac{7}{8}'' \times 5\frac{1}{8}''$. Unframed.
69. **One Ink Drawing.**
 A Square Chinese Bottle Vase, decorated with four
 figures.
 On paper. Butterfly at right.
 Size, opening of mount $7\frac{3}{8}'' \times 5\frac{3}{8}''$. Unframed.
70. **One Ink Drawing.**
 A Chinese Flower Vase, with floral decorations.
 On paper. Butterfly at right.
 Size, opening of mount $7\frac{3}{8}'' \times 5\frac{3}{8}''$. Unframed.
71. **One Ink Drawing.**
 A Square Chinese Bottle Vase, showing five figures.
 On paper. Butterfly at right.
 Size, opening of mount $7\frac{3}{8}'' \times 5\frac{3}{8}''$. Unframed.
72. **One Ink Drawing.**
 A Chinese Flower Vase, decorated with plum blossoms.
 On paper. Butterfly at right.
 Size, opening of mount $6\frac{7}{8}'' \times 5\frac{1}{8}''$. Unframed.
73. **One Ink Drawing.**
 A Chinese Ginger Jar with Cover.
 On paper. Butterfly at right.
 Size, opening of mount $6\frac{7}{8}'' \times 5\frac{1}{8}''$. Unframed.

Etchings and Dry Points

JAMES McNEILL WHISTLER.

W. 82—Amsterdam, Etched from the Tolhuis.	1 Impression
W. 93—F. R. Leyland.....	1 Impression
W. 115—The Little Forge.....	1 Impression
W. 120—The Dam Wood.....	1 Impression
W. 163—San Biagio	2 Impressions
W. 179—Ponte Piovan	1 Impression
W. 187—Murano—Glass Furnace	1 Impression
W. 194—Nocturne—Shipping	1 Impression
W. 199—Nocturne—Salute	1 Impression
W. 250—Court Yard, Brussels.....	1 Impression
W. app. 279—Battersea Bridge, No. 3.....	1 Impression
W. app. 368—The Traghetto, No. 2.....	1 Impression
Grolier 206—Venetian Water Carrier	1 Impression
Grolier 207—Shipping—Venice	1 Impression

UNDESCRIBED

Portrait of Swinburne.	
Upright, 10 $\frac{7}{8}$ "x7 $\frac{1}{4}$ "	1 Impression

Lithographs

JAMES McNEILL WHISTLER

- W. 6—The Toilet1 Impression
- W. 72—The Forge—Passage du Dragon.....1 Impression
- W. 74—The Priest's House—Rouen.....1 Impression
- W. 146—Sketch, Grand Rue Dieppe.....2 Impressions
- W. 154—Nude Model, Standing.....1 Impression

Original Copper Plates

JAMES McNEILL WHISTLER.

"Liverdun." (W. 4.)

"En Plein Soleil." (W. 6)

"The Dog on the Kennel." (W. 8.)

"La Mere Gerard." (W. 9.)

"Annie." (W. 15.)

"The Title to the French Set." (W. 20.)

"A Little Boy." (W. 22.)

"Seymour." (W. 23.)

"Reading by Lamplight." (W. 25.)

"The Music Room." (W. 26.)

"Reading in Bed." (W. 29.)

"Greenwich Park." (W.33.)

"Nursemaid and Child." (W. 34.)

"The Landscape with the Horse." (W. 46.)

"Venus." (W .56.)

Oriental Paintings

SCREENS

122. (112) Chinese Palace.

One 12-fold screen.

Wood, lacquer-covered, incised and colored.

The continuous design represents a festival in the grounds of an Imperial Palace during an early period.

The back of the screen is covered with inscriptions reciting the virtues of Prince Yoku-wo-ko, for whom the screen was made by order of his friends in the year 1672. Each panel 85"x19 $\frac{3}{4}$ ".

123. (115) Sotatsu. Japanese.

124. One pair 6-fold screens.

In colors and gold.

Large design of ocean waves, pine-trees, rocks and clouds.

Height from floor to top of wooden frame, 65 $\frac{1}{2}$ ".

125. (116) Hokusai. Ukiyo-ye. Japanese.

126. One pair 6-fold screens.

In colors.

Extensive landscape in continuous design, representing spring, summer, autumn and winter. Signature, Tawaraya Sori.

Height from floor to top of wooden frame, 71".

127. (117) Motonobu. Kano School. Japanese.

128. One pair 6-fold screens.

Ink on paper.

Landscape with two storks on end panel of left hand screen.

Peacocks on right hand screen.

Height from floor to top of wooden frame, 69 $\frac{3}{4}$ ".

129. (118) Hishikawa Moronobu. Ukiyo-ye. Japanese.

130. One pair 6-fold screens.

Scenes of Japanese life along the Sumidagawa and in Ueno Park.

Height from floor to top of wooden frame, 71".

131. (119) Japanese. Sotatsu(?).

One 6-fold screen.

River scene and large boat containing two figures.

A group of three figures on shore in the right foreground.

Height from floor to top of wooden frame, 66 $\frac{1}{4}$ ".

Oriental Paintings

SCREENS

132. (120) Sotatsu. Japanese.

133. One pair tall 6-fold screens.
Ink and colors on gold.
An interior view of a Japanese house.
The right hand screen shows a tokonomo in which a kakemono hangs showing two flying geese.
A rack is near by, over which draperies are thrown.
Across the open balcony, a view of the sea and islands.
The left hand screen shows costumes lying on the floor and an open 6-fold screen on which waves and islands are painted.
Height from floor to top of wooden frame, 69".

134. (121) Sotatsu. (Mitsunobu?) Japanese.

135. One pair tall 6-fold screens.
Colors on gold.
The design consists of two narrow bands of flowers, composed principally of carnations, which, beginning at the end of the left hand screen, crosses the entire length of that screen and enters the edge of the right hand screen. The lower band divides itself in two parts on the right hand screen. Butterflies are scattered over the surface of both screens.
Height from floor to top of wooden frame, 66½".

136. (124) Motonobu. Kano School. Japanese.

- One 6-fold screen.
Ink and colors on paper.
A landscape with willow trees, wild bamboos, white peonies, rocks and water. Three wild geese are walking and two more are in flight.
Height from floor to top of wooden frame, 67".

137. (125) Unkoku Togan (died 1593). Japanese.

- One 6-fold screen.
Ink and tints on paper.
Landscape. In the foreground a group of buildings near a hill on which grows a pine tree; at the left of the tree three boats at anchor, behind which, in the distant left, trees in mist. In the middle distance and extreme background, high mountains. At their base at right, a pavilion with two men on the terrace and one on the bridge leading thereto. Water abounds throughout the design. At extreme right, a small boat containing figures.
Height from floor to top of wooden frame, 68".

Oriental Paintings

SCREENS

138. (126) Matahei School. Japanese.

One low 6-fold screen.

Colors on gold.

A continuous design, showing the arrival and entertainment of people at a resort of pleasure located at the side of a lake, into which a stream dashes from a hilly landscape, in the upper left hand corner. Several dining parties are scattered throughout the buildings and garden. At the extreme right, two pine trees, near which a man and woman are inspecting birds lying upon a table.

Height from floor to top of wooden frame, 42".

139. (127) Attributed to Setsutan. Chinese.

140. One pair tall 6-fold screens.

Colors on silk.

Twelve separate designs on panels, showing rocks, trees, flowers and birds of various kinds.

Height from floor to top of wooden frame, 71".

Height of each silk panel, 50½".

141. (122) Sotatsu. Japanese.

142. One pair low 6-fold screens.

Colors on gold.

A single line (irregular) of delicately painted pink and red poppies extends across the otherwise undecorated surface of both screens.

Height from floor to top of wooden frame, 49".

143. (123) Ascribed to Sotatsu. Japanese.

One tall 2-fold screen.

Colors on gold.

The design shows a deer and doe (both spotted) lying down near groups of blossoming shrubs, mingled with corn and wild bamboo.

Height from floor to top of wooden frame, 67".

Oriental Paintings

PANELS

54. (54) San setsu. Japanese.
One panel.
Ink on paper.
Landscape.
Upright. 53"x20 $\frac{1}{4}$ ".
55. (55) San setsu. Japanese.
One panel.
Ink on paper.
Landscape.
Upright. 53"x20 $\frac{1}{4}$ ".
56. (56) San setsu. Japanese.
One panel.
Ink on paper.
Landscape.
Upright. 53"x20 $\frac{1}{4}$ ".
57. (57) San setsu. Japanese.
One panel.
Ink on paper.
Landscape.
Upright. 53"x20 $\frac{1}{4}$ ".
58. (58) San setsu. Japanese.
One panel.
Ink on paper.
Landscape.
Upright. 53"x20 $\frac{1}{4}$ ".
59. (59) San setsu. Japanese.
One panel.
Ink on paper.
Landscape.
Upright. 53"x20 $\frac{1}{4}$ ".
60. (60) San setsu. Japanese.
One panel.
Ink on paper.
Landscape.
Upright. 53"x20 $\frac{1}{4}$ ".
61. (61) San setsu. Japanese.
One panel.
Ink on paper.
Landscape.
Upright. 53"x20 $\frac{1}{4}$ ".
62. (62) San setsu. Japanese.
One panel.
Ink on paper.
Landscape.
Upright. 53"x20 $\frac{1}{4}$ ".

Oriental Paintings

PANELS

63. (63) San setsu. Japanese.

One panel.

Ink on paper.

Landscape.

Upright. 53"x20¼".

64. (64) Tosa Style, done in the time of Motonobu—artist unknown.
Japanese.

One small painting with gold mounting.

In colors on paper.

The scene is that of part of a house opening upon a garden. Within doors a man is engaged writing a letter.

Near him, two ladies.

Upright. 9¾"x8½".

Oriental Paintings

KAKEMONO

288. (534) Chinese. Sung.
Ink painting on silk.
Portrait of Daruma.
289. (536) Old Japanese.
Colors on silk.
Buddha rising from behind a mountain range.
290. (537) Chinese. Sung.
Colors and gold on silk.
Buddha and eight of his disciples.
291. (538) Old Chinese.
Colors on silk. (Tang design.)
Shaka on white elephant.
Two figures and two big trees.
292. (539) Korin. Japanese.
Colors and gold on a paper fan.
Decorated on one side with two ducks and on the other
with a boat containing three figures.
293. (543) School of Ririomin. Chinese. Sung.
Ink and colors on silk.
(One of the lot known as the 500 Rakans, formerly
owned by Daitokuji, Temple of Kyoto.)
Landscape. In foreground three Rakans looking up-
wards towards a figure crossing a natural rock bridge.
Buildings and two figures in upper right hand corner.
294. (544) Chinese. Attributed to Baen.
Ink and tints on silk.
Landscape. In foreground, rocks, trees and a pavilion
in which a man, wearing a white robe, is seated. High
mountains in the distance.
295. (545) Chinese. Attributed to Rioki.
Ink and tints on silk.
A saint crossing the sea standing upon a branch of a
shrub. He faces the right, and his hands are before
him covered by his robe. At top of picture, an inscrip-
tion in Chinese characters.
296. (546) Chinese. Yuen. (Possibly by Bakoken, grandson of Baen.)
297.
Ink and tints on silk.
A pair of landscapes showing high mountains with
rocks and trees in foreground. One shows a figure
standing near a railing under a plum tree, the other
shows a figure seated on rocks under a pine tree.

Oriental Paintings

KAKEMONO

298. (547) Chinese. Early Ming.

299. Colors on silk.

Landscapes showing mountains, lakes, waterfalls, buildings, etc. One has a group of temple buildings in foreground, and a low waterfall at left; the other contains about one dozen small temple buildings and a small waterfall in upper right corner.

300. (548) Sesson. Kano School. Japanese.

Ink on a paper fan.

Landscape with buildings, figures and boats.

In the foreground a man riding a donkey with follower in rear.

Signature and seal upper right corner.

301. (549) Kasuga School. Japanese. (Probably about 100 years after Motomitsu.)

Gold and black hair-lines on silk.

Buddha standing between two attendants. Below, two kneeling figures in attitudes of worship.

302. (550) Setsuso. Chinese.

Ink on white paper.

Bamboo and orchids.

Inscription and seal at top.

303. (551) Koyetsu. Japanese.

A manuscript letter in ink on white paper.

Dimensions of paper: Length, $23\frac{1}{4}$ "; Height, $5\frac{1}{2}$ ".

304. (603) Hokusai. Japanese.

Colors on paper.

Arihara-Narihira. Seated. Nine arrows appear above his left shoulder.

305. (604) Hokusai. Japanese.

Colors on paper.

Onono-Komachi. Standing. Holding fan in both hands.

306. (605) Hokusai. Japanese.

Colors on paper.

Bunya-Yasuhide. Standing, looking over his left shoulder

307. (606) Hokusai. Japanese.

Colors on paper.

Shojiyo-Hensho. Standing, holding fan in his right hand, and looking towards the right.

308. (607) Hokusai. Japanese.

Colors on paper.

Kisen-Hooshi. Standing and leaning upon a staff, with his back towards the observer.

309. (608) Hokusai. Japanese.

Colors on paper.

Ohotomo-Kuronushi. Kneeling; his right hand resting upon edge of a fan, his left hand grasping his right arm. Signed and sealed "Katsushika Hokusai."

Oriental Paintings

MAKIMONO

12. (535) Kakei. Chinese.

Ink and tint on silk.

Continuous landscape the entire length of roll.

Length 30 feet 9 inches.

13. (601) Jizo-enki, by Sumiyoshi Keion. Japanese. The writing by Priest Zechin.

Colors on paper.

Continuous landscape, figures, text, etc., associated with Jizo.

Length 47 feet 1 inch.

Oriental Pottery

954. (1461) **One Small Globular Jug. Nearer East. Rakka.**
Soft, gray paste.
Turquoise glaze, with rich silver and gold iridescence; crackled.
The curved handle is artificial. Small round neck with flanged mouth.
Basal ring unglazed.
Height, 6".
955. (1462) **One Pitcher. Nearer East. Rakka.**
Soft, cream-colored paste.
Pale green glaze, under which are decorations in black; slight coarse crackle.
Thick curved handle; flaring mouth with small spout.
Basal ring unglazed.
Height, 9¾".
956. (1463) **One Jar. Nearer East. Rakka.**
Soft paste.
Dull peacock glaze, with purplish iridescence; crackled.
Decorated with a band of fish and other designs in very dark-green. Mouth restored.
Basal ring with outward flare; the glaze covering the interior of basal ring is much decayed.
Height, 10¾".
957. (1464) **One Jar. Nearer East. Rakka.**
Soft paste.
Deep turquoise glaze, transparent, with rich silver iridescence; crackled.
Four handles from shoulder to neck.
Festoon in relief on shoulder.
Thick incrustation of earth covers entire foot.
Height, 14¼".
958. (1465) **One Small Jar. Nearer East. Rakka.**
Soft paste.
Turquoise glaze under which are decorations in black; rich iridescence, which on shoulder is opalescent; crackled.
Two handles from shoulder to lip.
Small basal ring unglazed within.
Height, 3⅝".

Oriental Pottery

959. (1467) **One Very Large Globular Jar. Nearer East. Rakka.**
Soft, yellowish-gray paste.
Turquoise glaze, irregular in thickness; some of the running patches flow upwards towards the mouth; rich iridescence, much crackled.
Large neck and mouth.
Four circular lines in relief in the paste around the neck, and one circular line around the body near foot.
Incisions in paste on neck and one side of body.
Foot roughly modeled, having slightly flaring edge.
Height, 26".
960. (1468) **One Large, Circular Bowl. Nearer East. Rakka.**
Soft gray paste.
Very rich turquoise glaze, with brilliant iridescence; crackled.
Decorated within and without with black under the glaze, including an inscription entirely around outer shoulder. Flat inturning rim.
Large basal ring unglazed within; one tear drop overflows lower edge of foot.
Height varies from 4¾" to 5¾".
961. (1469) **One Cylindrical Jar, with Cover. Chinese. Han.**
Red paste.
Green glaze with rich silver iridescence; uncrackled.
Body decorated with a circular band showing many animals, mountain peaks, and two small closed handles.
Cover is decorated with a design showing hills, waves and four animals in high relief.
Three feet in form of crouching animals. The design was copied from some ancient bronze vessel.
Height over cover, 10¾".
962. (1470) **One Ovoid Jar. Chinese. Han.**
Red paste.
Green glaze, with golden iridescence; uncrackled.
Low neck and flaring mouth.
Three rosettes in high relief around shoulder.
Flat base.
Height, 13½".
963. (1471) **One Globular Jar. Chinese. Han.**
Red paste.
Yellowish-green glaze with golden iridescence, and very finely crackled on neck.
Large neck and flaring mouth.
Three bands of circular rings around body, one ring around lip, two closed ears composed of heads of animals with rings in mouth in low relief on sides at center of body.
Flat base.
Height, 12¼".

Oriental Pottery

964. (1472) One Hollow, Bird-shaped Object, Crudely Potted. Chinese. Han.

Hard, red paste.

Bright green glaze with silver iridescence, slightly crackled.

Height, 5".

965. (1473) One Cylindrical Jar with Cover. Chinese. Han.

Red paste.

Green glaze with silver iridescence without; yellow glaze within and on base; uncrackled.

Exterior decorated with circular band in relief showing many animals; above the band and surrounding the mouth another band of decoration is faintly seen consisting of slightly incised lines; the cover is decorated with a design showing a landscape in high relief and four animals in low relief.

Three small feet representing seated animals.

Important repairs on one side.

Height over cover, 9".

966. (1474) One Globular Jar. Chinese. Han.

Red paste.

Dark-green glaze with golden iridescence, and very finely crackled.

High cylindrical base, large round neck and flaring mouth.

Geometrical design in low relief on neck and shoulder; circular rings on body, neck and mouth, two closed ears representing heads of animals with rings in mouth at center on each side.

One large spur mark on flat foot.

Height, 14 $\frac{3}{4}$ ".

967. (1475) One Globular Jar. Chinese.

Lightweight, red paste.

Apple-green glaze with white overglaze, uncrackled.

Incised floral decorations on shoulder under glaze.

Flat base with kiln deposit attached.

Height, 6".

968. (1476) One Tall, Cylindrical Vase. Chinese. (Kanan-yo.)

Hard, heavy, gray paste.

Gray, green celadon glaze, coarsely crackled.

Decorated with figures and dragon in high relief on neck.

Coarsely modeled basal ring, a section of which 2" long is missing.

Height, 22".

969. (1477) One Tall, Cylindrical Vase. Chinese. (Kanan-yon.)

Hard, heavy, gray paste.

Brownish-gray glaze, crackled.

A large-headed animal, figures, fence and other decorations in high relief.

Flaring basal ring showing three deep fire cracks.

Height, 19".

Oriental Pottery

970. (1478) One Pair of Tall, Cylindrical Vases. Chinese. (Kanan-yo.)
971. (1479)

Hard, heavy, gray paste.
Light gray glaze, very coarsely crackled.
Decorated with figures, a dragon, etc., in high relief on neck and shoulder.
The dragon on vase No. 970 has the head and face of a walrus; the dragon on vase No. 971 has the head of an elephant.
The basal ring of 971 is more deeply recessed than that of 970.
Height of each vase, $19\frac{1}{2}$ ".

972. (1480) One Low, Circular Dish. Chinese. Sung.

Red paste.
Blue glaze mottled with gray, crackled.
Two purple spots on inner side of rim.
Basal ring without inner glaze.
Height, $1\frac{3}{8}$ ". Diameter, $6\frac{3}{4}$ ".

973. (1481) One Small Bowl. Chinese. Sung(?).

Gray paste.
Pale blue glaze, crackled.
One purple spot on lip within.
Coarse basal ring unglazed.
Height, 3". Diameter, $6\frac{1}{8}$ ".

974. (1482) One Small Bowl. Chinese. Ming.

Red paste.
Pale-blue glaze with white mottling, coarsely crackled within; purple splash within running from rim to a blister spot.
Basal ring unglazed.
Height, $2\frac{3}{4}$ ". Diameter, 5".

975. (1483) One Large, Flaring Bowl. Chinese. Sung.

Hard, red paste.
Dark blue glaze with three rich red splashes within; much crackled.
Basal ring thickly modeled with plainly visible thread marks.
Damaged on rim.
Height, $3\frac{1}{4}$ ". Diameter, $7\frac{7}{8}$ ".

976. (1484) One Small, Flaring Bowl. Chinese.

Dense paste thinly potted.
Dull gray glaze, coarsely crackled.
Rim unglazed.
Small basal ring.
Height, $1\frac{3}{4}$ ". Diameter, $4\frac{3}{8}$ ".

977. (1485) One Small, Flaring Bowl. Chinese.

Dense paste, rather thickly potted.
Light gray glaze, uncrackled.
The exterior shows a circular ring from which point the flaring lip begins.
Height, $1\frac{7}{8}$ ". Diameter, $4\frac{1}{2}$ ".

Oriental Pottery

978. (1486) One Bottle-Shaped Jar. Korean.

Dense paste.
Gray glaze, finely crackled.
Small mouth.
Deep basal ring with kiln slag attached to inner side.
Height, 10".

979. (1488) One Square Dish. Japanese. Kenzan.

Paste entirely covered with glaze.
Creamish-gray glaze, very finely crackled.
The four vertical sides of the dish are decorated within and without with geometrical designs; the base within is decorated with landscape and poem. The poem states that the occupant of the boat lying at anchor in a blue harbor has no concern for the miserable outside world. Signature written—Kenzan-Toin.
Height, $1\frac{1}{8}$ ". Width, $8\frac{5}{8}$ ".

980. (1490) One Large, Globular Flower Jar. Chinese. Sung.

Hard reddish paste.
Blue glaze within and without, coarsely crackled.
Large flaring mouth.
Five circular holes pierced through bottom.
Deep heavy basal ring inside of which the Chinese character for the figure 1 is incised.
Wood stand.
Height, 10". Diameter of mouth, $10\frac{5}{8}$ ".

981. (1491) One Globular Jar, with Flaring Rim and Base. Chinese.

Heavy paste.
Dull gray glaze mottled with purple; uncrackled.
Damage in glaze on shoulder repaired.
Low basal ring, the lower edge of which is unglazed.
Wood stand.
Height, $4\frac{3}{8}$ ". Diameter at mouth, $3\frac{3}{4}$ ".

982. (1492) One Ovoid Flower Jar, with Small Flaring Mouth. Chinese. Yuen.

Dense red paste.
Brown glaze with blue and white overglaze; within mouth white glaze; uncrackled.
Low broad basal ring unglazed.
Wood stand.
Height, 10". Diameter at mouth, 3".

983. (1493) One Low, Circular, Flaring Dish. Chinese. Ming.

Hard paste.
Blue glaze showing olive around lip; interior coarsely crackled.
Large basal ring unglazed.
Wood stand.
Height $1\frac{1}{8}$ ". Diameter at rim, $5\frac{3}{8}$ ".

Oriental Pottery

984. (1494) **One Deep, Oblong Dish. Chinese. Sung.**
Dense heavy paste.
Dull, gray-green glaze, finely crackled.
On base without a circular row of spur marks.
Projecting rim and four feet.
Height, $4\frac{1}{4}$ ". Length over rim, 10".
985. (1495) **One Ovoid Flower Jar. Chinese. Sung.**
Very heavy, dense paste.
Light blue glaze, coarsely crackled.
Small neck and mouth.
Corrugations on surface under glaze.
Flaring foot recessed and unglazed, showing circular knife marks within.
Wood stand.
Height, $10\frac{1}{8}$ ".
986. (1496) **One Tall, Square Flower Vase. Chinese. Sung.**
Dense paste.
Creamish-white glaze, crackled.
Circular mouth and basal ring of equal diameter.
Each of the four corners is decorated with a panel showing narrow horizontal bands in relief, in alternating lengths.
Height, 9".
987. (1497) **One Large Circular Dish. Chinese. Sung.**
Heavy, dense paste.
Light, purplish-blue glaze, crackled.
Three feet and a single row of small projecting points around the rim.
Wood stand.
Height, $4\frac{1}{8}$ ". Diameter at rim, $10\frac{1}{2}$ ".
988. (1498) **One Small Flower Vase. Chinese.**
Dense, reddish paste.
Gray glaze, coarsely crackled.
Two small projecting closed ears on body.
Basal ring glazed within.
No spur marks.
Height, $2\frac{5}{8}$ ". Diameter at mouth, $1\frac{3}{16}$ ".
989. (1499) **One Long Hollow-Stemmed Cup. Chinese. Han.**
Red paste.
Dark plum-colored glaze, overrun with grayish-blue, uncrackled.
Upper edge of lip is unglazed.
Height, 3".
990. (1500) **One Oval Incense Box. Chinese. Sung.**
Dense paste.
Blue glaze through which the reddish paste is seen in spots; crackled; faint purplish splash on cover.
Stand and box.
Height, 2".

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991. (1501) **One Small Lotus Bud-Shaped Flower Vase. Chinese. Sung.**
Dense, heavy paste.
Pale blue glaze with splash of red on shoulder; finely crackled.
Five petals form the mouth.
Small basal ring glazed within.
Wood stand and box.
Height, $2\frac{1}{8}$ ".
992. (1502) **One Low, Oval Ink Holder. Chinese.**
Dense paste.
Pale, gray-lilac glaze, coarsely crackled.
Floral and geometrical designs finely incised under glaze.
Finely modeled basal ring unglazed on edge.
Wood stand.
Height, 1". Diameter, $2\frac{5}{8}$ ".
993. (1503) **One Square Incense Box. Chinese. Sung.**
Heavy, hard paste.
Rich blue glaze with tones of olive at edges; uncrackled.
Four low feet.
Deposits of kiln slag attached to two feet.
Wood stand and box.
Height, $1\frac{1}{2}$ ". Width, $2\frac{3}{8}$ ".
994. (1504) **One Jar, Shaped in Imitation of an Ancient Bronze Vessel. Chinese. Han.**
Hard, reddish paste.
Dark green glaze with silvery earth stains, finely crackled.
The cover, which was probably made for some other purpose, is of the same paste, but with lighter green glaze, and decorated with a design showing waves and two fish within a circle, all in high relief; rich silver iridescence.
Large circular mouth, two upright unpierced ears and three legs.
Height, over handles, $7\frac{3}{8}$ ".
995. (1505) **One Incense Burner. Chinese.**
Dense, hard paste.
Green glaze, with floral decorations painted on exterior in black; much crackled.
Height over handles, 6".
996. (1506) **One Small Round Flower Vase. Chinese. Sung.**
Dense paste.
Light blue glaze, much crackled.
Without neck and with small circular mouth.
Wood stand and box.
Height, $2\frac{1}{2}$ ".
Opening of mouth, $1\frac{1}{16}$ ".

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997. (1511) **One Large, Ovoid Flower Vase. Chinese. Sung.**
Heavy paste.
Light blue glaze with dark purplish-blue tint at rim of mouth; coarsely crackled.
Small neck and circular mouth.
Basal ring unglazed on edge.
Height, 11".
998. (1512) **One Low, Round Dish. Chinese. Sung(?).**
Paste entirely covered with glaze.
Blue glaze with red splash on one side, very finely crackled.
Two dragons in relief, crawling over rim.
Red glaze with yellow markings over foot within basal ring.
Cloth-covered stand.
Height, 1 $\frac{3}{4}$ ". Diameter, 6 $\frac{1}{4}$ ".
999. (1513) **One Low Bowl. Chinese. Sung.**
Hard, heavy paste.
Blue glaze changing to olive within and without at rim; coarsely crackled.
Top of rim unglazed.
Circular rim and low basal ring unglazed.
Height, 2 $\frac{1}{2}$ ". Diameter, 7 $\frac{3}{8}$ ".
1000. (1514) **One Small Flower Vase. Chinese. Ming(?).**
Dense paste.
Grayish-blue glaze, coarsely crackled.
Fluted rim and three small feet unglazed.
Height, 2".
1001. (1515) **One Small, Circular Flower Vase. Chinese. Sung.**
Hard dense paste.
Rich turquoise glaze with red splash on side; crackled.
Bamboo branch and foliage in relief on exterior of body.
Flat basal ring unglazed on edge.
The Chinese character for No. 7 is incised in center of recessed foot.
Wood stand.
Height, 1 $\frac{1}{4}$ ".
1002. (1516) **One Small Octagonal Flower Vase. Chinese.**
Heavy brown paste.
Gray glaze with ochre tones, uncrackled.
Long neck.
Each of the octagonal panels is marked by vertical lines of blackish-brown glaze.
The upper edge of mouth and lower edge of basal ring are unglazed.
Height, 6".
1003. (1517) **One Low, Round Dish. Chinese. Ming(?).**
Hard reddish-brown paste.
Gray glaze with ochre markings, uncrackled.
The inner base is decorated with two fish and Chinese characters.
Height, 1 $\frac{3}{4}$ ". Diameter, 4 $\frac{3}{4}$ ".

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1004. (1518) **One Small Flower Vase. Chinese.**
Hard paste.
Rich blue glaze, crackled.
Brilliant purplish-red splash on one side.
Elliptical basal ring unglazed.
Height, 2 $\frac{5}{8}$ ".
1005. (1519) **One Low Dish. Chinese.**
Dense reddish-brown paste.
Blue glaze, finely crackled.
Rim is shaped in the form of a divided peach, having spout on one side.
Recessed basal ring.
Wood stand.
Height, 1 $\frac{5}{8}$ ".
1006. (1520) **One Globular Jar. Chinese. Sung.**
Hard heavy paste.
Pale blue glaze, coarsely crackled; four splashes of purplish-red on the two small open-looped handles on shoulder and on two sides.
Wood stand.
Height, 4 $\frac{3}{4}$ ". Diameter of mouth, 4 $\frac{3}{8}$ ".
1007. (1523) **One Bottle-Shaped Flower Vase. Chinese. Ming.**
Dense paste.
Blue glaze with one red splash on shoulder; crackled.
Dragon in relief around neck and shoulder.
Wood stand.
Height, 6 $\frac{3}{4}$ ".
1008. (1528) **One Circular Ink Holder with Cover, made during the period of the Emperor Ken-So. Chinese.**
Fine, dense paste.
Cream-colored glaze with purplish discoloration; uncrackled.
A fox, grape vine and grapes in low relief on cover.
Inscription in blue Chinese characters within basal ring, translated, reads: "Made in the year 1465."
Several fire cracks within and without.
Height, 1 $\frac{1}{2}$ ". Diameter, 2 $\frac{3}{4}$ ".
1009. (1530) **One Small Flower Jar. Chinese.**
Hard dense paste.
Translucent blue glaze with soft, warm, light-purplish splash on side; crackled.
Circular mouth without neck.
Basal ring unglazed within and on edge.
Wood stand.
Height, 1 $\frac{7}{8}$ ".
1010. (1532) **One Two-Storied Pagoda. Chinese. Han.**
Hard red paste.
Green glaze, slightly iridescent; uncrackled.
Huntsmen occupy the two balconies and birds rest upon the roofs and lie in the moat; a number of frogs in high relief are within the moat. Moat repaired.
Height, 34".

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1011. (1533) **One Cooking Vessel. Chinese. Han.**
Reddish paste.
Rich, reddish-green glaze with silver iridescence; very finely crackled.
Horse-shoe shaped with three places (one large and two small) for cooking.
Height, 6". Length, 11½".
1012. (1534) **Five Fragments of Pottery. Chinese. Han.**
2, comprising a miniature rice-pounder;
1, of egg-shaped bowl of a large ladle;
1, of elliptical cup with two-winged rim;
1, small, low, circular dish; diameter 4¼".
All of red paste having green glaze with silver iridescence.
1013. (1536) **One Low, Oval Incense Burner. Chinese.**
Hard heavy paste.
Apple-green glaze covers the entire upper exterior excepting the mouth and encircling band of small bosses, which are in black; uncrackled.
The base is circular and recessed; an area within basal ring is covered with kiln sand.
Wood stand.
Height, 2¼". Diameter at foot, 6½".
1014. (1546) **One Globular Jar. Chinese. Sung.**
Hard heavy paste.
Dark lilac-blue glaze, with slight vertical crackle; one ground spot in glaze on shoulder.
Circular mouth with flat edge; two small open ears from shoulder to neck; thick, flaring basal ring unglazed within.
Pierced wood cover.
Height without cover, 8".
1015. (1547) **One Incense Burner. Chinese. Sung.**
Hard heavy paste.
Dark blue glaze with two purple splashes, one on each side; uncrackled.
Two ears rising above lip, one of which is pierced.
Two small rosettes in relief on shoulder.
The tops of the three feet are unglazed.
Height, 4½".
1016. (1548) **One Tall, Cylindrical Flower Vase. Chinese.**
Hard paste.
Rich blue, transparent glaze, showing greenish discoloration on one side; double crackled.
Tapered towards mouth and foot; the mouth and basal ring are surrounded by a narrow band modeled in the paste.
The basal ring is unglazed on edge and is glazed within.
Height, 9¾".

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1017. (1550) **One Large, Globular Flower Jar. Chinese.**
Dense, heavy paste.
Blue, translucent glaze, very finely crackled.
Low neck and large circular mouth.
Exterior decorated with nine standing figures in various colors, a pine tree with purple trunk, also floral and other decorations, all in relief.
Base unglazed.
Height, 10½".
1018. (1553) **One Large, Bottle-Shaped Flower Vase. Korean. Unkaku.**
Very hard, heavy paste.
Gray-blue glaze with light brown discoloration on one side of lip and throat; coarsely crackled.
Long neck and flaring mouth.
Floral decorations incised and filled with white paste; along with other devices the decorations include four double-ringed circles, containing peonies and other blossoms.
Low basal ring; base entirely glazed.
Height, 14".
1019. (1554) **One Large Tea Bowl. Korean. Unkaku.**
Hard reddish paste.
Rich, creamish-yellow, translucent glaze, coarsely crackled.
The decorations consist of five circular rings and three groups of storks and cloud emblems on exterior; within there are three circular rings and seal on base, all of which are incised and filled with white paste with black markings.
(See No. 198, which was probably made by the same potter.)
Height, 3⅝".
1020. (1555) **One Cylindrical Flower Vase. Korean.**
Hard paste.
Creamish-white glaze discolored in areas; crackled.
Two handles on sides.
Decorations include trees, rocks, a sage and a deer in blue. In the sky a cloud, moon and stars are seen.
Basal ring unglazed on edge; the recess within is covered with glaze.
Height, 9½".
1021. (1556) **One Water Jar. Korean. Nagato(?).**
Hard paste.
Cream-white glaze blistered in spots and discolored; dark brown glaze on lip; uncrackled.
Flat base with area of thick glaze.
Pottery cover.
Height over cover, 11".

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1022. (1557) **One Low, Circular Dish. Korean.**
Hard, dense paste.
Cream-white glaze, crackled.
Floral decorations in yellow and very dark brown within.
Large basal ring unglazed.
Height, $1\frac{1}{2}$ ". Diameter, $6\frac{1}{4}$ ".
1023. (1559) **One Gourd-Shaped Flower Jar. Korean(?).**
Hard, heavy, gray paste.
Dull-yellow and creamish-white glaze in imitation of marble; uncrackled.
Without neck; circular mouth.
Large basal ring recessed.
Height, $11\frac{3}{4}$ ".
1024. (1560) **One Tea Bowl. Japanese. Ofuke.**
Dense, heavy paste.
Gray-blue glaze with two yellow areas; crackled.
Rim shaped to represent a divided peach.
Basal ring with notch unglazed.
Height, $2\frac{3}{4}$ ".
1025. (1561) **One Ovoid Flower Jar. Japanese. Kenzan.**
Dense gray paste.
Cream-colored glaze, crackled.
Flaring mouth.
Richly decorated in red, blue, yellow, green and brown enamels; around the center a broad band within circular lines; showing symbols of fire, rocks, waves, fish and stars; around neck four panels containing the following Chinese characters:
Fuku (happiness),
Jizu (long life),
An (ease),
Nei (comfort).
Signature "Kenzan" appears in an oblong panel near foot.
Broad basal ring recessed and glazed within.
Height, 13".
1026. (1562) **One Flat, Rock-Shaped Incense Box. Japanese. Kenzan.**
Dense gray paste covered with gray transparent glaze, excepting lip.
On cover a landscape with rocks, maple trees, two men and a boy in colors.
Within, bands of blue and gold on white.
Signature "Kenzan" on foot.
Height, $\frac{7}{8}$ ". Length, 4".

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1027. (1563) **One Flaring Cake Dish with Fluted Rim. Japanese. Kenzan.**
Dense gray paste.
Creamish-gray glaze, crackled.
Natural reed handle.
Exterior of body decorated with a design showing clouds in brown and white; interior decorated with lilies and grasses in white, green, blue, red, black and gold colors. Broad basal ring in which the signature "Kenzan" in black on white.
Height, 2 $\frac{5}{8}$ ". Diameter, 10 $\frac{1}{4}$ ".
1028. (1564) **Five Low, Circular Cake Dishes. Japanese. Kenzan.**
Raku paste.
Salmon-pink glaze; crackled.
Decorated with varying designs; two showing waves; one pine-tree foliage; one bamboo foliage; and one chrysanthemums.
Each one signed "Kenzan."
Height, 1 $\frac{1}{4}$ ". Diameter, 7 $\frac{1}{4}$ ".
1029. (1565) **One Buddha (in Two Pieces) Standing on a Lotus Throne.**
Made by Otowa Jizaemon on the 15th day of October of the 14th year of Kyoho (1729) at the age of 67 years. The garment worn is of rich dark brown; the flesh is deep red and gold; the lotus blossom is dull blue and the base is green and white. The inscriptions in Japanese characters under the glaze relate the maker's name and date as mentioned above.
Height, 14".
1030. (1566) **One Potato-Shaped Water Jar, with Large Circular Mouth. Japanese. Shigaraki.**
Coarse gray paste covered with red biscuit.
Yellowish-brown mottled glaze, uncrackled.
Bold, sharply cut corrugations encircle the entire jar. Flat base unglazed.
Height, 11 $\frac{1}{2}$ ".
1031. (1567) **One Tea Bowl. Japanese. Mishima.**
Fine, lightweight red paste.
Brown glaze, with cream-colored hakeme; crackled.
Decorations incised within and without.
Basal ring with one notch in center; pronounced circular cutting; four spur marks within.
Height, 3". Diameter, 5 $\frac{3}{4}$ ".
1032. (1568) **One Tea Bowl. Japanese. Nagato.**
Hard paste.
Greenish-brown glaze with wide band of white in hakeme without; white hakeme of thinner consistency within; uncrackled.
Deep basal ring with strong whirl-shaped cutting.
Height, 3 $\frac{1}{4}$ ". Diameter, 6 $\frac{1}{4}$ ".

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1033. (1569) **One Cake Dish. Japanese. Oribe.**
 Hard paste.
 Rich, greenish-brown glaze with blue overflow within and without; uncrackled.
 Three spur marks and deposit of kiln slag within.
 Low basal ring.
 Septangular rim.
 Height, 3¼".
1034. (1570) **One Bottle-Shaped Flower Vase. Japanese. Oribe.**
 Hard heavyweight paste.
 Rich, dark-green glaze with red splash on side and neck; coarsely crackled.
 Long, round neck.
 Circular corrugations on body.
 Coarsely modeled basal ring, unglazed.
 Height, 9¾".
1035. (1571) **One Incense Burner. Japanese. Bizen.**
 Dense, hard paste.
 Modeled to represent a priest clasping a "Mokugio."
 Gray glaze with brown discolorations; uncrackled.
 Height over priest's head, 4".
1036. (1572) **One Water Jar with Pottery Cover. Japanese. Bizen. Imbe.**
 Hard, dense clay.
 Reddish-brown glaze, with dark areas and splashed with yellow; uncrackled.
 Two handles in imitation of peach and foliage.
 The under side of cover and foot show an impressed circular seal. Large flat circular base.
 Height over cover, 7¼".
1037. (1573) **One Grain Jar with Circular Mouth. Japanese. Ancient Iga.**
 Coarse, heavy paste, with deep vertical gashes on one side.
 Greenish-gray and deep olive brown glaze; uncrackled.
 Masses of kiln-cinder adhere to base.
 Height, 10¾".
1038. (1574) **One Flask. Ancient Japanese. "Gindii Stubo."**
 Hard, dense paste.
 Thin, green glaze over part of surface.
 Flat sides, low, round neck and circular mouth; two open ears.
 Deposits of kiln slag are attached to outer surface.
 Writing in red ink states that the flask was found in Hike Village, Chikuzen province, by Nodane Mura.
 Height, 9".
1039. (1577) **One Large, Globular Water Bottle. Japanese. Owari. Seto.**
 Brown paste, exterior strongly combed.
 Dark-brown glaze; uncrackled.
 Large splashes of yellow and olive, with overflowings of bluish-white.
 Circular neck and mouth.
 Height, 10⅝".

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1040. (1578) **One Water Bottle. Japanese. Banko.**
Light clay.
Green glaze; finely crackled.
Waterfall and ascending carp in relief on side.
Height, 8".
1041. (1583) **One Jar. Egyptian.**
Hard, coarse, reddish paste.
Rich, dark-blue glaze; coarsely crackled.
Two curved open handles from shoulder to mouth;
round neck with projecting lip.
Three large spur marks on low basal ring.
Repaired.
Height, 9½".
1042. (1587) **One Large Dish with Flat, Incurving Rim. Persian.**
Soft paste.
White glaze with heavy silver iridescence; coarsely
crackled.
Decorated without in blue and black with green tints;
within with bolder design in similar colors.
Basal ring unglazed within and on edge.
Height, 6".
Diameter at rim, 11¼".
1043. (1588) **One Ovoid Jar. Persian.**
Soft paste.
Light green glaze with darker-green overglaze, slight
silver iridescence; crackled.
An inscription in relief encircles the shoulder near neck.
Tapering neck and circular mouth.
Flaring basal ring recessed and entirely unglazed.
Height, 11¼".
1044. (1589) **One Globular Jar. Nearer East. Rakka.**
Soft paste.
White glaze with silver iridescence; crackled.
Two bands of floral decorations in blue and black
around neck and shoulder; below, a third band consist-
ing of dots in blue of varying sizes.
Tapering neck and large, circular mouth.
Flaring basal ring, the glaze within which is consider-
ably disintegrated.
Height, 7¾".
1045. (1590) **One Low Dish. Chinese. Sung.**
Hard, dense paste.
Blue glaze within; deep purplish-red without; un-
crackled.
Shrinkage marks appear in the glaze in inner center of
dish.
Hexagonal-shaped rim and body; three feet.
The Chinese Character for No. 6 incised within basal
ring.
Carved wood stand.
Height, 2⅞"; diameter, 8¾".
Shaped something like No. 1046.

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1046. (1591) **One Low Dish. Chinese. Sung.**
Hard, dense paste.
Purple and blue glaze within; rich purplish-red glaze without; coarsely crackled.
Hexagonal-shaped body and rim; three feet.
The Chinese character for No. 6 incised within basal ring, and a band of small spur marks encircles the outer base.
Carved wood stand.
This piece has a cracked section about 5" long in its rim.
Height, $2\frac{5}{8}$ ". Diameter, $8\frac{3}{4}$ ".
Shaped like No. 1045.
1047. (1592) **One Bowl. Chinese. Sung.**
Hard, dense paste.
Purplish-blue glaze which shows radiating lines from center to rim within and without; uncrackled.
Basal ring unglazed.
Height, $3\frac{1}{4}$ ". Diameter, 7".
1048. (1593) **One Tile. Nearer East. Rakka.**
Hard, reddish paste.
Greenish-blue glaze; coarsely crackled.
A deer and a tiger in relief with a band of decoration above them.
Height, 7". Length, $8\frac{3}{4}$ ".
1049. (1595) **One Square Tile. Egyptian.**
Soft, gray paste.
The glaze is of creamish-white with pale-blue markings; uncrackled.
Decorated in mosaic relief showing a Rekhyt bird and a five-pointed star; below the bird a band of decoration consisting of a mosaic design, some of the squares of which are mother-of-pearl and others of blue enameled paste.
Size, $3\frac{3}{4}$ "x $4\frac{1}{2}$ ".
From Tell el Yahoude.
1050. (1596) **One Lotus-Bud Shaped Cup. Egyptian. (Fragment.)**
Soft paste.
Rich, blue glaze; uncrackled.
Decorated with a design showing figures and animals in boats; also cranes; lotus and papyrus in relief.
Found at La Houn.
Height, 3".
1051. (1597) **One Oval Flask. Egyptian.**
Soft paste.
Rich deep blue glaze; crackled.
On two sides of neck seated figures, with arms resting upon knees and heads in hands.
Broken and repaired.
Height, 6".

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1052. (1598) One Small Spoon. Egyptian. (Fragment.)

Soft paste.

Blue glaze; uncrackled.

Cartouche and ideographs in black on front and back.

The cartouche reads:

Neb Neb

Necht or Ka

Ra Ra

Length, $1\frac{3}{4}$ ".

1053. (1599) One Small Pitcher with Looped, Open Handle. Egyptian.

Dense, heavy paste.

Blue glaze, with black marking on neck, lips and handle; coarsely crackled.

Height, $2\frac{5}{8}$ ".

1054. (1489) One Incense Burner. Persian (?). Tibetan (?).

Light, pink-toned paste.

White porcelain glaze; uncrackled.

Exterior of body and interior of mouth are covered with inscriptions in blue enamel in low relief; the base is covered with two shades of blue and one of yellow glaze.

Eight panels around center of body.

Three feet and two handles.

Height, $4\frac{1}{4}$ ".

1055. (1581) One Pylon-Shaped Amulet. Egyptian.

Dense, reddish paste.

Blue glaze; uncrackled.

Decorations show two foxes and Egyptian characters painted in black.

Size, $3\frac{1}{4}$ "x $2\frac{1}{2}$ ".

1056. (1582) One Oblong Amulet. Egyptian.

Paste entirely covered with glaze.

Blue glaze; coarsely crackled.

Head of Hathor modeled in relief on one side; the eyes, ears and part of the headdress are outlined in purplish-black glaze; the remaining glaze is of rich deep blue.

Repaired.

Width, $4\frac{3}{4}$ ". Height, $3\frac{1}{2}$ ".

1057. (1584) One Hawk Wearing a Crown. Egyptian.

Paste entirely covered with glaze.

Blue glaze with purple marking on beak, legs and tail-feathers; uncrackled.

Height, $1\frac{7}{8}$ ".

1058. (1585) One Figure of Sekhet, Seated. Egyptian.

Paste entirely covered with glaze.

Blue glaze with purple tones on each side of chair; uncrackled.

Black wood stand.

Height of figure without stand, $2\frac{3}{8}$ ".

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1059. (1586) **One Hawk. Egyptian.**
Blue glaze; uncrackled.
Crown broken off and replaced with one in plaster.
Height, 3".
1060. (1600) **One Globular Jar, with Original Pottery Stand. Korean.**
Unkaku.
Dense paste.
Gray glaze; crackled.
Body decorated with three branches of botan flowers and three flying Phoenixes; the decorations are in white and black incised.
Low neck and circular mouth; four legs shaped to represent the heads of animals.
Height, including original pottery stand, 11½".
1061. (1601) **One Globular Flower Vase. Old Chinese.**
Hard, red paste.
Creamish-white glaze; uncrackled.
Broad tapering base, low neck and small mouth.
The body is decorated with floral and cloud designs painted in monotone.
Low basal ring glazed within and showing Chinese Characters in monotone under glaze. The characters are Mai-Ki and the character for No. 4.
Height, 9½".
1062. (1602) **One Wine Bottle. Korean.**
Heavy, dense paste.
Gray glaze with greenish tint and brown mottling on one side; vertically crackled.
Floral design in each of the eight panels encircling the body, incised under the glaze. Outer base entirely glazed. Within low basal ring five spur marks.
Height, 12".
1063. (1603) **One Wine Holder with Pottery Cover. Korean.**
Heavy, dense paste.
Light brown glaze, finely crackled.
Flat handle and short spout. The cover has two circular holes through which a cord can fasten the cover to the handle. Thick low basal ring, the circle within being glazed and without kiln marks.
Height, 8¾".
1064. (1604) **One Wine Holder. Korean.**
Hard, porcelain-like paste, semi-transparent.
Creamish-white glaze, with slight verticle crackle.
Body melon-shaped. Flat handle and long, round, curved spout. Eyelet at top of handle. Outer base slightly concave, partially glazed, with deposits of kiln slag attached in four places.
Height, 8¾".

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1065. (1605) One Wine Holder with Pottery Cover. Korean.

Heavy, dense paste.

Greenish-gray glaze finely crackled.

Body melon-shaped with curved handle and spout. Floral decorations incised under glaze around shoulder in Unkaku style. Pottery cover in imitation of pine cone, surmounted by a seated squirrel. Eyelet on cover and top of handle. Flat outer base, partially glazed, having deposits of kiln slag attached.

Height, $10\frac{3}{4}$ ".

1066. (1606) One Wine Holder. Korean.

Hard, dense paste.

Pale brownish-gray glaze, vertically crackled.

Body double gourd-shaped. Flat handle and round spout, both gracefully curved. Eyelet at top of handle. Flat outer base, with small particles of kiln slag attached.

Height, $10\frac{3}{4}$ ".

1067. (1607) One Wine Holder with Pottery Cover. Korean.

Heavy, dense paste.

Greenish-gray glaze with brown discoloration, crackled.

Body and cover melon-shaped; the cover includes the stem through which a cord can be passed to the eyelet on handle. Short spout and handle, both of which are curved. Outer base inverted, having rough deposit of kiln slag.

Height, $8\frac{1}{2}$ ".

1068. (1608) One Flower Vase. Korean.

Hard, porcelain-like paste, semi-transparent.

White glaze, with faint greenish tint, uncrackled.

Body melon-shaped, neck round with incised decoration; mouth flaring with lips considerably chipped. The base is shaped like an inverted lotus blossom—deposit of kiln slag attached to space within basal ring.

Height, $10\frac{1}{4}$ ".

1069. (1609) One Bowl. Korean.

Hard, porcelain-like paste, semi-transparent.

White glaze with faint greenish tint, uncrackled. Decorated within with design showing waves and two Chinese babies, beautifully incised under the glaze. Basal ring with unglazed circular space. Small nick and crack in lip.

Height, $2\frac{3}{4}$ ". Diameter, 8".

1070. (1610) One Large Bowl. Korean.

Hard, porcelain-like paste, semi-transparent.

White glaze, with very faint greenish tint, uncrackled.

Decorated within with design showing waves, two Chinese babies and a butterfly, all beautifully incised under the glaze. Basal ring with unglazed circular space.

Undamaged.

Height, $2\frac{7}{8}$ ". Diameter, 8".

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1071. (1611) **One Covered Bowl. Korean.**
Hard, red paste.
Greenish-gray glaze, uncrackled.
Decorated with three groups of chrysanthemums on body and one on cover. The decorations are painted in black under the glaze. Circular outer base inverted, showing little glaze within the circle.
Cover cracked entirely across.
Height, $3\frac{1}{2}$ ". Diameter, $3\frac{5}{8}$ ".
1072. (1612) **One Cup. Korean.**
Thin, porcelain-like paste, semi-transparent.
White glaze slightly tinted with blue, uncrackled.
The shape represents an open lotus blossom and stem. The rim is divided into six petals. High circular foot.
Mate to No. 1073.
Height, $2\frac{7}{8}$ ". Diameter, $4\frac{3}{4}$ ".
1073. (1613) **One Cup. Korean.**
A mate to and the same as No. 1072 excepting the faint blue tint is less noticeable in this specimen.
1074. (1614) **One Small Bowl. Korean.**
Thin, porcelain-like paste, semi-transparent.
Soft white glaze; uncrackled.
Exterior decorated with carved design of lotus blossom. Basal ring unglazed within.
Undamaged.
Height, $1\frac{3}{4}$ ". Diameter, 4".
1075. (1615) **One Small Bowl. Korean.**
Thinly modeled, porcelain-like paste, semi-transparent.
White glaze with bluish tint, uncrackled.
Rim unglazed. Floral decoration on inner base, incised under the glaze. Basal ring undamaged.
Height, $1\frac{5}{8}$ ". Diameter, $3\frac{1}{2}$ ".
1076. (1616) **One Small Flaring Bowl. Korean.**
Hard, dense paste.
Rich gray-green glaze, slightly crackled.
Beautiful floral decoration, consisting of two flowers, two buds and many leaves modeled in relief inside under the glaze, also one incised circular ring above the decorations. Small basal ring with spur marks.
Cracked in three divisions.
Height, $1\frac{7}{8}$ ". Diameter, 6".
1077. (1617) **One Small, Flaring Bowl. Korean.**
Hard, dense paste.
Gray glaze, vertically crackled.
One circular ring within, incised near rim. Small basal ring with three spur marks.
Height, $1\frac{7}{8}$ ". Diameter, $5\frac{1}{4}$ ".

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1078. (1618) **One Small Circular Dish. Korean.**
Hard paste.
White glaze with bluish tint, uncrackled.
Rim unglazed. Decorated inside with incised design under the glaze.
Height, 1". Diameter, $5\frac{1}{8}$ ".
1079. (1619) **One Incense Box (or Box for holding the Inkpad). Korean.**
Soft, reddish-gray paste.
Cream white glaze, crackled.
The surface of the exterior excepting the top of cover and circular space within the foot is entirely corrugated. The flat space on cover has a floral design modeled and incised under glaze. Three spur marks within basal circle.
Height, 2". Diameter, $3\frac{3}{8}$ ".
1080. (1620) **One Incense Box (or Box for holding the Inkpad). Korean.**
Hard, dense paste.
Greenish-gray glaze, uncrackled.
Circular shape. The top of cover is decorated in Unkaku style, with a floral design incised and filled in with black and white. Three spur marks within and on low basal ring.
Height, $1\frac{3}{8}$ ". Diameter, $3\frac{1}{4}$ ".
1081. (1621) **One Incense Box (or Box for holding the Inkpad). Korean.**
Hard, reddish paste—very heavy.
Gray glaze, uncrackled.
The top of the cover is decorated with lotus design incised under glaze.
Low basal ring with kiln marks.
Height, 2". Diameter, $3\frac{7}{8}$ ".
1082. (1622) **One Bowl. Korean.**
Hard paste.
Gray glaze; slight crackle within.
Rim petal-shaped in six divisions.
Interior decorated with floral design and one ring in relief under the glaze.
Kiln mark three-quarters of an inch long on lip. Three spur marks within basal ring.
One long crack reaching from rim to base.
Height, $2\frac{5}{8}$ ". Diameter, $7\frac{1}{4}$ ".
1083. (1623) **One Small Wine Cup and Pottery Tray. Korean.**
Hard, reddish paste.
Gray glaze, brownish discoloration on one side; slightly crackled.
High foot.
The tray is uncrackled and has white mottling and large basal ring.
Dimensions of Cup—Height, $2\frac{1}{4}$ ". Diameter, $3\frac{1}{2}$ ".
Dimensions of Tray—Height, $1\frac{3}{4}$ ". Diameter, $6\frac{1}{8}$ ".

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1084. (1624) **One Large Bowl. Korean.**
Hard paste. Clear metallic ring.
Dull white glaze, uncrackled.
Rim unglazed.
One fine circular ring incised under glaze within.
No kiln marks.
Fire crack on one side. Triangular slash in paste within basal ring.
Height, $3\frac{3}{8}$ ". Diameter, $7\frac{1}{2}$ ".
1085. (1625) **One Dish. Korean.**
Hard paste.
Greenish-gray glaze; a long line of crackle with two branches within.
Circular ring incised within.
Three spur marks within basal ring, and one kiln deposit on ring.
Height, $1\frac{3}{8}$ ". Diameter, $6\frac{1}{2}$ ".
1086. (1626) **One Small Bottle-Shaped Vase (or Water Bottle for Mixing Ink). Korean.**
Hard, reddish paste.
Gray glaze, slightly crackled, with light brownish discoloration on one side.
Kiln deposit in four places on basal ring.
A small piece chipped off lip.
Height, 3".
1087. (1627) **One Small, Flat, Bottle-Shaped Vase (or Water Bottle for Mixing Ink). Korean.**
Hard paste.
Gray glaze, crackled.
Brown stain in crackle under shoulder.
Three kiln deposits on basal ring.
Height, $1\frac{3}{4}$ ".
1088. (1628) **One Small, Flaring Bowl. Korean.**
Hard, reddish paste.
Gray glaze, uncrackled.
Two chrysanthemum blossoms and foliage incised under glaze within.
Three kiln marks on basal ring.
Height, $1\frac{1}{2}$ ". Diameter, $4\frac{1}{2}$ ".
1089. (1629) **One Small, Flaring Bowl. Korean.**
Hard, reddish paste, thinly potted.
Gray glaze, vertically crackled.
Three chrysanthemum blossoms and foliage, and one circular ring incised within under glaze.
Four kiln deposits on basal ring.
Height, $1\frac{5}{8}$ ". Diameter, $4\frac{3}{4}$ ".

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1090. (1630) One Small, Flaring Bowl. Corean.

Hard, reddish paste.
Dull gray glaze, uncrackled.
One circular ring incised under glaze within, near edge of rim.
Small basal ring.
Height, $1\frac{1}{2}$ ". Diameter, $5\frac{1}{2}$ ".

1091. (1631) One Flaring Dish. Corean.

Hard paste, thinly potted.
Creamish-white glaze, uncrackled.
Rim unglazed and damaged in five places.
No kiln marks.
Basal ring glazed within.
Height, $1\frac{1}{2}$ ". Diameter, 6".

1092. (1632) One Large Bowl. Corean.

Hard paste.
Rich greenish-gray glaze, uncrackled.
Exterior decorated with design of lotus flower modeled in relief and incised in outline under glaze.
Three spur marks and a small unglazed space within basal ring.
Height, $3\frac{1}{2}$ ". Diameter, $6\frac{5}{8}$ ".

1093. (1633) One Large Bowl. Corean.

Hard, heavy paste.
Gray glaze with light green markings; transparent and liberally crackled.
Decorated in Unkaku style, with floral rosettes and bands of circular rings within and without. The surface is entirely glazed, excepting the faces of three spur marks within basal ring.
Height, $3\frac{1}{2}$ ". Diameter, $7\frac{3}{4}$ ".

1094. (1634) One Large Bowl. Corean.

Hard paste, charmingly modeled.
Very pale greenish-gray glaze, much crackled.
Exterior decorated with design of lotus flower modeled in relief, and incised in outline under glaze.
Three spur marks and small ring within basal ring.
Repaired.
Height, 3". Diameter, $6\frac{1}{2}$ ".

1095. (1635) One Bowl. Corean.

Hard paste.
Gray glaze, finely crackled.
Exterior decorated with design of lotus flower incised in relief under glaze.
Spur marks on basal ring and fire crack within basal ring.
Height, $2\frac{3}{4}$ ". Diameter, 6" to $6\frac{1}{2}$ ".

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1096. (1636) One Large Flat Bowl. Korean.

Hard, heavy paste.

Gray glaze, crackled.

Decorated in Unkaku style, with floral designs: nine rosettes within and floral and cloud designs without. The decorations within have no black; those on the outside have faint and infrequent black touches.

Two spur marks within basal ring.

Height, $2\frac{1}{2}$ ". Diameter, $7\frac{3}{4}$ ".

1097. (1637) One Flat Dish. Korean.

Hard reddish paste.

Dark gray glaze, uncrackled.

One circular ring incised within.

Spur marks and kiln deposits on and near basal ring.

Height, $1\frac{1}{4}$ ". Diameter, $6\frac{1}{2}$ ".

1098. (1638) One Flaring Bowl. Korean.

Hard reddish paste.

Light brown glaze, crackled.

Beautifully modeled; rim petal-shaped.

Decorated within with design of two single peony blossoms and foliage and two circular rings incised under glaze.

The rim is considerably damaged.

Glaze within basal ring.

Height, $2\frac{1}{2}$ ". Diameter, $7\frac{1}{2}$ ".

1099. (1639) One Flaring Bowl. Korean.

Hard paste.

Low gray colored glaze, uncrackled.

Rim petal-shaped.

Decorated within with free design, showing three single peonies and foliage, incised under glaze. Above the design a circular ring incised.

A small kiln deposit outside basal ring.

Nick in rim.

Height, $2\frac{1}{2}$ ". Diameter, $7\frac{1}{2}$ ".

1100. (1640) One Small Flaring Dish. Korean.

Hard paste.

Gray glaze, mottled with olive, and crackled.

Rim petal-shaped.

Vertical lines in low relief divide the inner walls into five panels, in each of which there are small floral designs.

The inner base has a floral design surrounded by a ring.

Deposits of kiln slag and three spur marks on outer base.

Height, $1\frac{3}{4}$ ". Diameter, $5\frac{1}{2}$ ".

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1101. (1641) **One Small Wine Cup and Pottery Stand. Korean.**
Hard paste.
Yellowish-gray glaze, crackled.
Bowl finely modeled; stand crudely and heavily made.
Both are without decorations.
The bowl has three spur marks within basal ring.
Height of Tray, $2\frac{1}{4}$ ".
Height of Bowl, $1\frac{3}{4}$ ". Diameter of Bowl, $3\frac{1}{8}$ ".
1102. (1642) **One Bowl. Korean.**
Hard paste.
Beautiful blue-gray glaze, well crackled.
Finely modeled.
No decoration.
A crack extends from a nicked place in rim to a point near the foot.
Three spur marks within basal ring.
Height, $2\frac{1}{8}$ ". Diameter, $5\frac{1}{4}$ ".
1103. (1643) **One Flat Bowl. Korean.**
Hard paste.
Green-gray glaze, crackled.
Decorated without with lotus flower in low relief, modeled and incised under the glaze.
One chipped spot at rim.
Kiln marks on and near basal ring.
Height, $1\frac{3}{4}$ ". Diameter, 6".
1104. (1644) **One Small Cup. Korean.**
Hard paste.
Gray glaze, crackled.
Within near lip one circular incised ring.
Without, very faint traces of a floral design incised under the glaze.
Three rough kiln deposits on and near basal ring.
Height, $2\frac{3}{4}$ ". Diameter, $3\frac{1}{2}$ ".
1105. (1645) **One Flaring Bowl. Korean.**
Hard, reddish paste.
Gray glaze within; darker tones without; crackled.
Beautifully modeled.
Decorated within with a circular ring, below which three single peony blossoms and foliage are delicately incised under the glaze.
Surface scratched with sandpaper.
Three deposits of kiln slag and one blister in glaze near basal ring.
Height, $2\frac{1}{2}$ ". Diameter, $6\frac{1}{2}$ ".
1106. (1646) **One Flaring Bowl. Korean.**
Hard paste.
Gray glaze, uncrackled line within.
Rim petal-shaped in six divisions.
Crack on one side extends from rim to point near foot.
Kiln marks within basal ring.
Height, $2\frac{5}{8}$ ". Diameter, $7\frac{1}{4}$ ".

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1107. (1647) One Bowl. Korean.

Hard, reddish paste.
Gray glaze with darker tone on one side, slightly crackled.
Decorated with design of lotus flower incised in outline, without, under the glaze.
Deposits of kiln slag within circular base.
Fire crack runs partly around base.
Height, 3". Diameter, 6¼".

1108. (1648) One Flat Dish. Korean.

Hard paste.
Gray glaze; slight crackle.
Rim petal-shaped in six divisions.
Long crackled line with branch within. One circular ring incised within. Three spur marks on edge of basal ring.
Height, 1⅜". Diameter, 5⅝".

1109. (1649) One Bowl. Korean.

Hard paste.
Greenish-gray glaze, crackled.
Decorated without with design of lotus flower, rather faintly incised in outline under the glaze.
Spur marks on edge of rim of basal ring.
Height, 3". Diameter, 6¼".

1110. (1650) One Flat Bowl. Korean.

Hard paste.
Greenish-gray, transparent glaze, crackled.
Two circular rings and two birds incised under glaze within.
One spur mark and two deposits of kiln slag on foot within the basal ring.
Height, 1¾". Diameter, 6½".

1111. (1651) One Bowl. Korean.

Hard paste, thickly modeled.
Pale greenish-gray glaze, much crackled.
Decorated without with design of lotus flower in double outline incised under glaze.
Kiln marks on circular ridge of foot.
Height, 3". Diameter, 6⅛".

1112. (1652) One Flaring Bowl. Korean.

Hard paste, thinly modeled.
Dove-gray glaze, finely crackled.
Circular ring, incised near rim within, under glaze.
Small circular-ridged foot, outside of which small kiln marks.
Height, 2¼". Diameter, 7".

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1113. (1653) **One Small Dish. Korean.**
Hard paste, thickly modeled.
Dark, olive gray glaze, crackled.
The dish is divided into seven vertical panels formed by indented upright spaces about a quarter of an inch wide.
No kiln marks.
Large basal ring.
Height $1\frac{3}{4}$ ". Diameter, $4\frac{7}{8}$ ".
1114. (1654) **One Bowl. Korean.**
Hard paste.
Dark gray glaze, uncrackled.
Within, a circular band of floral design in relief, and one circular ring incised.
On the inner base a flower in low relief.
Rim divided in six panels.
Spur marks within basal ring.
Height, $2\frac{3}{8}$ ". Diameter, $6\frac{7}{8}$ ".
1115. (1655) **One Large Bowl. Korean.**
Hard paste.
Gray glaze over entire surface, having brownish tones within and on one side without; finely crackled.
Floral design in very low relief, faintly expressed within.
Three spur marks within basal ring.
Repaired.
Height, $3\frac{1}{4}$ ". Diameter, 7".
1116. (1656) **One Large Bowl. Korean.**
Hard, reddish paste, thickly potted.
Gray glaze, finely crackled.
Floral design in relief within.
A chrysanthemum in center of inner base.
Kiln slag attached to outer base.
Height, $3\frac{1}{4}$ ". Diameter, $7\frac{5}{8}$ ".
1117. (1657) **One Large Bowl. Korean.**
Hard paste, well modeled. Fluted rim dividing bowl into six panels.
Gray glaze, very slightly crackled, covers entire surface.
Circular ring impressed within near rim.
Three spur marks within basal ring.
Height, $2\frac{7}{8}$ ". Diameter, $7\frac{1}{4}$ ".
1118. (1658) **One Large Bowl. Korean.**
Hard, reddish paste.
Gray glaze, slightly crackled.
Design of lotus flower incised in relief encircles entire circumference.
Rough basal ring on which one deposit of kiln slag.
Height $3\frac{1}{8}$ ". Diameter, $6\frac{5}{8}$ ".
1119. (1659) **One Large Low Dish. Korean.**
Hard paste.
Rich gray glaze, uncrackled.
Floral design in relief and one incised ring within.
Kiln slag within and without basal ring.
Height, 2". Diameter, $6\frac{5}{8}$ ".

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1120. (1660) One Shallow Bowl. Korean.

Hard paste.

Greenish gray transparent glaze, crackled.

Design of lotus flower incised without; circular ring incised near base within.

Foot of basal ring roughened with kiln slag.

Height, $1\frac{7}{8}$ ". Diameter, $5\frac{3}{4}$ ".

1121. (1661) One Large Bowl. Korean.

Hard paste.

Olive gray glaze, crackled.

Design of lotus flower incised without; no decoration within bowl.

Four spur marks within basal ring.

Repaired.

Height, 3". Diameter, $6\frac{3}{4}$ ".

1122. (1662) One Flat Bowl. Korean.

Hard, gray paste.

Light gray glaze, crackled.

An incised ring within near base and slight incisions without near rim.

A circular mass of thick glaze rests upon base within.

Three small spur marks within basal ring.

Height, 2". Diameter, $6\frac{3}{4}$ ".

1123. (1663) One Flat Bowl. Korean.

Hard paste.

Exquisite gray glaze, slightly crackled.

Design of lotus flower modeled around bowl without.

Incised ring within near base.

Four deposits of kiln slag on basal ring.

Height, 2". Diameter, $6\frac{3}{4}$ ".

1124. (1664) One Small Dish. Korean.

Hard paste.

Olive-gray glaze, crackled.

A circular band of flowers modeled in bold relief within.

Deposit of kiln slag and three spur marks on base outside.

Height, $1\frac{1}{4}$ ". Diameter, $5\frac{1}{2}$ ".

1125. (1665) One Set of Five Small Flaring Wine Cups. Korean.

All hard paste.

A. Dark gray glaze, uncrackled.

Height, $1\frac{1}{8}$ ". Diameter, $4\frac{1}{4}$ ".

B. Greenish-gray glaze, uncrackled.

Height, $1\frac{1}{4}$ ". Diameter, $4\frac{1}{2}$ ".

C. Transparent, greenish-gray glaze, crackled.

Height, 1". Diameter, $4\frac{1}{4}$ ".

D. Transparent, greenish-gray glaze, crackled within only.

Height, 1". Diameter, $4\frac{1}{4}$ ".

E. Dark, dull gray glaze, slightly crackled within and without.

Height, 1". Diameter, $4\frac{1}{4}$ ".

Each cup shows spur marks on outer base.

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1126. (1666) One Bowl. Korean.

Hard paste.
Gray glaze, crackled; portions of the crackle within have dark discoloration.
Floral design showing three blossoms, leaves and stems, encircles inner part.
Basal ring with kiln marks on outer edge.
Height, $2\frac{7}{8}$ ". Diameter, $5\frac{7}{8}$ ".

1127. (1667) One Bowl. Korean.

Hard, ringing paste.
Grayish-white glaze, uncrackled.
Two rings within.
A band of incised marking encircles the outside near rim.
High basal ring unglazed within.
Height, 3". Diameter, $6\frac{1}{8}$ ".

1128. (1668) One Small Flaring Bowl. Korean.

Hard paste.
Dark gray glaze, uncrackled.
Incised ring within near rim.
Small low basal ring with kiln marks.
Height, $1\frac{3}{4}$ ". Diameter, $5\frac{1}{2}$ ".

1129. (1669) One Large Bowl. Korean.

Hard, reddish paste.
Gray glaze, finely crackled.
Floral design, showing two blossoms and foliage, and one circular ring freely incised within.
Faint spur marks on edge of basal ring.
Height, $2\frac{5}{8}$ ". Diameter, $7\frac{1}{4}$ ".

1130. (1670) One Small Flat Dish. Korean.

Hard paste.
Gray glaze, mottled with cream, covers entire surface; uncrackled.
A circular ring and band of floral design is very faintly seen within under the glaze.
Three spur marks within very low basal ring.
Height, $1\frac{1}{2}$ ". Diameter, $5\frac{3}{8}$ ".

1131. (1671) One Large Flat Bowl. Korean.

Hard paste.
Dark, brownish-gray glaze, crackled.
Within, two rings and three rosettes incised and filled with white paste, also on inner base two rings incised and left unfilled under glaze.
Foot and low basal ring covered with kiln slag.
Height, 2". Diameter, $6\frac{3}{4}$ ".

1132. (1672) One Flat Bowl. Korean.

Hard paste.
Gray glaze with brownish tones; coarsely crackled.
Design of lotus flower incised around outer surface.
One ring incised within near base.
Kiln slag on and within basal ring.
Height, $1\frac{1}{2}$ ". Diameter, $6\frac{1}{8}$ ".

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1133. (1673) One Flat Bowl. Korean.

Hard paste.

Greenish-gray transparent glaze; finely crackled.

Design of lotus flower incised around outer surface; one circular ring incised within near base under glaze.

Much kiln slag within and some without basal foot.

Height, $1\frac{7}{8}$ ". Diameter, $6\frac{1}{8}$ ".

1134. (1674) One Large Bowl. Korean.

Hard paste.

Light gray glaze, crackled.

Floral design modeled in relief and one ring within.

Kiln slag on and within basal ring.

Height, $2\frac{7}{8}$ ". Diameter, $7\frac{1}{8}$ ".

1135. (1675) One Bowl. Korean.

Hard paste.

Gray glaze with brownish tones, slightly crackled.

Floral design modeled in relief within, including a chrysanthemum blossom in center of inner base.

Small basal ring, the edge of which has thin coating of kiln slag.

Height, $2\frac{3}{4}$ ". Diameter, $6\frac{3}{4}$ ".

1136. (1676) One Large Bowl. Korean.

Hard paste.

Gray glaze with brownish tones within and greenish tones around basal ring. Long crackling.

No decoration.

Three large spur marks within basal ring.

Height, $3\frac{3}{8}$ ". Diameter, $7\frac{1}{2}$ ".

1137. (1677) One Small Flat Dish. Korean.

Hard paste.

Light gray glaze, crackled.

Without decorations.

Three large spur marks, and one blister in glaze within low basal ring.

Height, $1\frac{3}{8}$ ". Diameter, $5\frac{1}{4}$ ".

1138. (1678) One Low Dish. Korean.

Hard paste.

Light greenish-gray glaze covering entire surface; crackled.

A band of floral decorations within.

Three large spur marks on outer base.

One damaged spot on rim.

Height, $1\frac{5}{8}$ ". Diameter, $5\frac{1}{2}$ ".

1139. (1679) One Low Dish. Korean.

Hard paste.

Gray glaze with brown tones, crackled.

A ring of fret design and a circular band of floral design dimly seen within under glaze.

Three spur marks within very low basal ring.

Height, $1\frac{1}{4}$ ". Diameter, $5\frac{1}{2}$ ".

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1140. (1680) **One Low Dish. Korean.**

Hard paste, thickly potted.

Gray glaze, crackled.

A band of floral decoration and a ring of fret design within.

Three spur marks within basal ring, and a mass of kiln slag outside of basal ring.

Height, $1\frac{1}{4}$ ". Diameter, $5\frac{1}{2}$ ".

Miscellaneous

26. **One Bronze Lion. Chinese. Chow Dynasty.**
The right paw of the lion extends forward; the tail is divided in two parts.
Large wood stand beautifully carved.
Height from left paw to top of head, 14".
Height of wood stand, $14\frac{3}{8}$ ".
Length of wood stand, $16\frac{1}{4}$ ".
27. **One Bronze Mirror. Chinese. Han.**
Lions in relief on back.
Central design (Swastika.)
Very heavy encrustation.
Circular. Diameter, 10".
Wood stand has crouching lion worked into the pierced design.
Height of stand at center, $7\frac{3}{4}$ ".
28. **One Large Bronze Jar. Chinese.**
Five circular bands of decoration reaching from neck to point near base. In the second band from the top, conventionalized peacocks are introduced.
Two flat-top open-work handles.
Wood stand.
Height, 14".
29. **One Tall Bronze Flower Vase. Chinese. Chow Dynasty(?).**
Neck and lip undecorated.
The lower part of body has two bands of decorations, both of which contain four bosses. Green patina. The undecorated parts have silvery coloring.
Height, 12".
30. **One Bronze Sun Dial. Chinese. Han.**
The design is circular at base; the sloping shoulder is surmounted at center by a circular vase with square neck and mouth. From the lower shoulder rise four projections shaped like ostrich legs. The entire surface is decorated with ancient designs cast in low relief.
Height, 16". Diameter of base, $16\frac{1}{4}$ ".
31. **One Bronze Urn. Chinese. Chow.**
Tripod form, with two birds in the round, rising from opposite sides of the rim.
Two bands of ancient decoration encircle the urn.
One handle.
Height, $16\frac{1}{2}$ ".
32. **One Bronze Hawk. Egyptian.**
A small hawk, standing upon a bronze case said to contain the skeleton of a hawk.
Height, $6\frac{5}{8}$ ". Length $9\frac{1}{2}$ ".

Miscellaneous

33. **One Head and Bust (fragment) in Marble, said to be the Portrait of a Princess. Egyptian.**
Height, 22½".
34. **One Head (fragment) of a Young Girl. Egyptian.**
Face and neck in alabaster, the remainder in stone.
Height, 6½".
35. **One Small, Circular Stone Carving. Egyptian.**
Animals, insects and birds articulated.
Green glaze.
Height, 2".
36. **One Funereal Case, containing one Standing Horus; all of Wood. Egyptian.**
Height of case, 23½".
Height of figure, 15¼".
37. **One Carved Stone. Japanese.**
Decorated on one side with a portrait of Kakimoto Hitomaro, in outline, and a single line of inscription (—his name—). On the other side, five vertical lines of inscription, two of which are a poem by Hitomaro; one the name of the sculptor, Ono Takamura, and the remaining two indicate the date, the 6th year of Tencho—March 18th, 829 A. D.
Thickness, 2½". Length, 10".
Also
A Rubbing (mounted as a Kakemono) of a rock inscription, with which the stone above mentioned is said to agree in date.
38. **One Wrought Iron Flower Vase. Japanese. By Miochin 1st.**
The top has flaring mouth 18" wide; within the lip two turtles, on outside two crabs; all in relief.
The base is a design of waves through which a carp dashes.
Height, 15½".
39. **One Lacquer Writing Box, by Koyetsu.**
Top of cover decorated with a kneeling deer in lead; inside of cover verses and three tree trunks in lead, mother-of-pearl and gold.
Height, 2". Length, 9⅝".
40. **One Masque Box. Wood. By Kenzan.**
Exterior decorated with chrysanthemum flowers and foliage in relief in colors.
Signature on bottom, "Kenzan."
Height, 4½". Length, 14¼".
41. **One Bronze Vase. Korean.**
Ovoid; long neck with flaring mouth.
Five circular rings in low relief surround body and neck.
Gray-green patina.
Height, 12¾".

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Whereas, on the fifth day of May, 1906, Charles L. Freer of Detroit, Michigan, by instrument in writing, did grant and convey unto the Smithsonian Institution, an establishment created by Act of Congress, certain art objects belonging to him and particularly enumerated in the printed inventory attached to and made a part of said instrument; and

Whereas, it was provided by paragraph two of said instrument, as follows :

“Said first party may add other appropriate objects, to be selected by him, to those enumerated in said inventory, and such other objects when transferred to said second party shall be subject in all respects to the terms and conditions enumerated in this instrument;” and

Whereas, said Charles L. Freer has added other appropriate objects to those enumerated in the said inventory and now desires to transfer the same to the said Institution, under, and subject to all of the terms and conditions enumerated in said instrument; now, therefore;

Know all men by these presents, that said Charles L. Freer of the City of Detroit, County of Wayne and State of Michigan, party of the first part, for and in consideration of the sum of one dollar and other valuable considerations to him in hand paid by the said Smithsonian Institution, party of the second part, receipt whereof is acknowledged, has bargained and sold, and by these presents does grant and convey unto the said party of the second part, and unto its successors, the art objects belonging to said party of the first part, and now in his possession at No. 33, Ferry Avenue, East, in the City of Detroit, Michigan, particularly enumerated in the printed inventory hereunto attached and made a part hereof; To Have and To Hold the same unto the said party of the second part and its successors forever.

The said party of the first part, for himself, his heirs, executors and administrators, does covenant and agree to and with the said party of the second part, and its successors, to warrant and defend the sale hereby made of the said art objects unto the said party of the second part and its successors, against all and every person or persons whatsoever.

This transfer and sale is made by said party of the first part and is accepted by said party of the second part, subject in all respects to the terms and conditions particularly set forth in said instrument, dated the fifth day of May, 1906.

In Witness Whereof, the said party of the first part has hereunto set his hand and seal, and the said party of the second part has caused this instrument to be executed in duplicate by its Secretary and its seal to be hereunto affixed, this eleventh day of April, 1908.

CHARLES L. FREER (*Seal*)

Signed, sealed and delivered
in presence of

HERBERT E. BOYNTON,
As to Charles L. Freer.

J. LOUIS WILLIGE,
As to Smithsonian Institution.

SMITHSONIAN INSTITUTION

by

CHAS. D. WALCOTT,
Secretary.

(*Seal*
Smithsonian Institution)

An Appendix (II)
to
An Inventory

An Appendix (II)
to
An Inventory of the

Collections of Charles L. Freer

Presented to the Smithsonian Institution, or to
the United States Government, under the
terms of his letter to the President,
dated December 14, 1905

DETROIT
PRINTED PRIVATELY
1909

*Printed at the
University of Michigan Press*

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The brief descriptions given in this inventory are intended to aid in the identification of the objects mentioned. A descriptive catalogue to be issued later will include additional information for students and others.

American Paintings, Drawings, Sketches

DWIGHT W. TRYON.

OIL PAINTINGS

April Morning.

On wood panel—Oblong, 30"x20".
Signature, "D. W. Tryon, 1908."

October.

On wood panel—Oblong, 30"x20".
Signature, "D. W. Tryon, 1908."

Autumn Day.

On wood panel—Oblong, 38"x24".
Signature, "D. W. Tryon, 1907-8."

Night.

On wood panel—Oblong, 20"x14".
Signature, "D. W. Tryon, 1909."

PASTEL.

Easterly Storm.

On brown paper—Oblong, 11¼"x7¼".
Signature, "D. W. T., 1907."

American Paintings, Drawings, Sketches

THOMAS W. DEWING.

OIL PAINTINGS

Yellow Tulips.

On wood panel—Upright, 20"x16".
Signature, "T. W. Dewing."

A Lady Playing the Violincello.

On wood panel—Upright, 24"x20".
Signature, "T. W. Dewing."

The Garland.

~~Oblong, 42"x31 1/4".~~ *Upright, 24 3/4" x 18 3/4".*
Signature, "T. W. Dewing."

PASTEL

In Rose.

On brown paper—Upright, 10 1/4"x6 3/4".
Signature, "T. W. Dewing."

American Paintings, Drawings, Sketches

GARI MELCHERS

OIL PAINTING

Portrait of President Roosevelt.
On canvas—Upright, 84"x43¾".
Signature, "Gari Melchers, 1908."

American Paintings, Drawings, Sketches

JAMES McNEILL WHISTLER

OIL PAINTINGS

Trafalgar Square—Chelsea.

On canvas—Oblong, 24"x18".
Unsigned.

Portrait of Stevie Manuel.

On canvas—Upright, 20"x15".
Signature, Butterfly lower right corner.

WATER COLOR

A Little Red Note—Dordrecht.

Oblong, 8½"x5".
Title, signature and butterfly in ink on back.

DRAWINGS AND SKETCHES

- 74 **One Drawing—Florence and Fannie Leyland.**
The two sisters seated.
In black crayon and white chalk.
On brown paper.
Butterfly in upper left corner.
Size, 11"x6¾" opening on mat.
Framed.
75. **One Drawing—Mrs. Leyland, Standing, Holding Fan.**
The lady stands with her back to the observer.
In her right hand, held near her shoulder, is a fan in red, white and black. A curtain faintly seen in distance.
In black crayon, with white, pink, red and blue chalk.
On brown paper.
Butterfly in black, with red semi-circle, mid-way at right.
Size, 11"x6¾" opening on mat.
Framed.
- 76 **One Drawing—Mrs. Leyland, Standing, Holding a Book.**
The lady stands facing the right and holding a book, faintly outlined before her.
In black crayon, with touches of white and brick-colored chalk.
On brown paper.
Butterfly in black at right, the top thereof being four inches above base line.
Size, 11"x6¾" opening on mat.
Framed.

American Paintings, Drawings, Sketches

JAMES MCNEILL WHISTLER

DRAWINGS AND SKETCHES

77. **One Drawing—Mrs. Leyland, Standing, Head Turned to Front.**
She wears a dress with long train dragging to the right.
Before her, an outline drawing of a bodice.
In black crayon, with white and brick-colored chalk touches; over the skirt small black rosettes.
On brown paper.
Butterfly in black at right, five inches above base line.
Size, 11"x6 $\frac{7}{8}$ " at opening.
Framed.
78. **One Album—Containing Sketches by Mr. Whistler and others done at West Point.**
Size of cover, 9 $\frac{1}{4}$ "x8 $\frac{5}{8}$ ".

Etchings and Dry Points

JAMES McNEILL WHISTLER

- W. 35—Thames Warehouses.....1 Impression
- W. 45—Billingsgate1 Impression
- W. app. 351—Courtyard, Rue P. L. Courier...1 Impression

Oriental Paintings

SCREENS.

144. (128) Tosa School. Japanese.

One 2-fold screen.

Colors on paper.

The right hand side shows a garden scene, including two large pine trees and six figures seated in a group. The left side shows a palace interior; in one room eight figures are seen and at the entrance door on the exterior, three figures are seated.

Height from floor to top of screen, 37 $\frac{1}{4}$ ".

KAKEMONO

310. (609) Old Japanese. Attributed to Tosa Mitsunobu.

Ink and tints on paper.

Sugawara Mitsuzane dressed in white, carrying a spray of pink plum blossoms in his right hand. Beside him, a black cow.

311. (611) Mi Fei. Chinese.

"The Cloud-capped Temple."

Ink on paper.

Landscape, showing mountainous hills. In the foreground, amongst trees, a temple roof is seen.

MAKIMONO

14. (610) Fang Chun Nien. Chinese.

"Mother of the Fairies on Her Third-month Visit to Han Wu-Ti."

Colors on silk.

Landscape, including many figures, animals, buildings, etc.

Length, 21' 1 $\frac{1}{2}$ "x1' 10 $\frac{1}{2}$ ".

Oriental Pottery

1141. (1681) **One Ovoid Jar. Nearer East. Rakka.**
Soft paste.
Brilliant turquoise glaze; crackled.
A broad band of decoration, principally in double vertical lines and three circular lines, encircles the body; an inscription an inch and a quarter high, surrounds shoulder; all painted in black, under glaze.
Mouth destroyed.
A low basal ring in wax attached to foot.
Height, 13".
1142. (1682) **One Cylindrical Water Bottle, with small round neck and mouth. Japanese. Shidoro.**
Dense paste.
Body covered with ochre glaze, mottled; uncrackled.
Shoulder and neck covered with rich brown flowing glaze.
Height, 6½".
1143. (1683) **One Tea Bowl. Korean.**
Hard, ringing paste.
Gray glaze uncrackled.
Decorated within with foliage design deeply cut, amidst which many lines of small vertical cuttings appear.
The outside is covered with vertical lines cut with a comb.
Small basal ring, within which slight glazing.
No spur marks.
Height, 2¼". Diameter, 6".
1144. (1684) **One Tall Cylindrical Vase. Chinese.**
Hard paste.
Creamish-white glaze; much crackled.
Circular mouth, with silver rim.
Circular basal ring, unglazed.
Teak stand.
Height, 19½".
1145. (1685) **One Bulbous Bottle, with Tall Circular Neck. Korean.**
Hard paste.
Celadon glaze; very slight crackle.
Decorated in Unkaku style, with four groups of blossoming flowers around body, with a design of lotus petals around base, and with scroll and other designs at top of shoulder and on neck.
The neck has an eye-let at mouth, and has been repaired at shoulder.
Low basal ring, unglazed.
Height, 13¼".

Oriental Pottery

1146. (1686) One Bowl. Korean.

Hard paste.

Greenish-gray glaze; coarsely crackled.

The rim shows six indentations representing flower petals.

Bold floral design in relief within.

Low basal ring, glazed; in center a circular mark incised.

Three spur marks.

Height, 3". Diameter at mouth, 7 $\frac{1}{4}$ ".

1147. (1687) One Galipot form Vase. Korean.

Hard, dense paste.

Rich gray-green celadon glaze; much crackled.

Decorated in Unkaku style with a circular band of floral design below neck, and four flying storks and several clouds scattered around body, all incised and filled with white paste and black markings.

Small circular mouth.

Large tapering base with flat basal ring recessed, and showing spur marks and deposit of kiln slag.

Height, 12".

1148. (1688) One Large, Circular Bowl. Persian.

Soft paste.

Cream-white translucent glaze; coarsely crackled.

Around the bowl, near rim, six groups of perforations through paste filled with glaze. Each group consists of nine star-shaped incisions of duplicate design.

The low basal ring and lip are covered with a silver band.

The bowl is much cracked and repaired.

Height, 3 $\frac{5}{8}$ ". Diameter at mouth, 8 $\frac{1}{4}$ ".

1149. (1689) One Small, Circular Dish. Nearer East. Rakka.

Soft paste.

White glaze, silver iridescence; crackled.

The inner decorations are in blue and black and consist of a geometrical design with a circular border covering the inner base, above which, vertical lines run to the rim; around the inner part of the rim, a zig-zag line in deep blue surrounded by circular lines in black. The outer decorations consist of blue and black vertical lines alternating completely around the dish.

Basal ring, to which furnace slag is attached on the outer edge.

Height, 1 $\frac{3}{4}$ ". Diameter, 6 $\frac{3}{4}$ ".

Oriental Pottery

1150. (1690) **One Large, Flaring Dish. Nearer East. Rakka.**
Soft paste.
Rich greenish-blue glaze, heavily iridescent; crackled.
The inner decorations are in black and consist of a geometrical design divided into four quarters, each one of which contains three small dots. The upper rim is decorated with circular lines and minute floral emblems. Low basal ring, covered with thin glaze, much of which has decomposed and disappeared.
A deposit of kiln slag within the dish.
Height, 3". Diameter, 10½".
1151. (1691) **One Small Two-Handled Jar. Nearer East. Rakka.**
Soft paste.
Greenish-blue glaze, rich iridescence; crackled.
The decorations are in black and consist of a bold floral design between circular lines around the body.
The handles reach from lip to shoulder.
Thick basal ring, glazed within and without.
This specimen is intact and without repairs.
Height, 5½".
1152. (1692) **One Jug. Nearer East. Rakka.**
Soft paste.
Turquoise glaze, silver iridescence; coarsely crackled.
The decorations, in black, consist of three bands encircling body divided by circular rings. The upper band on shoulder near neck is an inscription with letters one inch high. The second band is a floral decoration measuring three inches in height. The lower band is a blossom-like object repeated nine times.
Small circular neck and mouth.
Hollow handle from shoulder to neck.
Hollow foot with basal ring.
Height, 8".
1153. (1837) **Forty-nine Small, Circular Tiles. Egyptian.**
White, brown and blue glaze; uncrackled.
Mosaic style; decorated with blossoms.
From Tell el Yehudiyeh.
1154. (1838) **Thirteen Small, Oval Tiles. Egyptian.**
Pale, greenish-blue glaze, uncrackled, covers their entire surface.
A five-pointed star is impressed in the top of each piece.
Each piece is perforated with three holes.
The diameter of each piece averages about 1⅞".
From Tell el Yehudiyeh.
1155. (1839) **One Small Figure of Isis, Holding Horus Upon Her Knees. Egyptian.**
Entirely covered with green glaze; uncrackled.
Intact.
Height, 1¼".

Oriental Pottery

1156. (1840) **One Figure of a Monkey. Egyptian.**
Entirely covered with dark-blue glaze, uncrackled, but showing many sand marks.
The monkey is seated with his elbows resting upon his knees and his hands holding his chin.
Intact.
Height, $1\frac{1}{8}$ ".
1157. (1841) **One Fragment of a Figure—Tawrt (the hippopotamus goddess). Egyptian.**
Dense paste.
Light-blue glaze; uncrackled.
The parts from the waist down are missing.
Eye-let on back of shoulders.
Height, $2\frac{3}{8}$ ".
1158. (1842) **One Figure Khnemu (a god with the body of a man and head of a flat-horned ram). Egyptian.**
Entirely covered with gray-green glaze; uncrackled.
Intact.
Height, $1\frac{1}{8}$ ".
1159. (1846) **One Small Cat, Seated. Egyptian.**
Light-yellow glaze; uncrackled.
Eye-let at back.
Intact.
Height, $\frac{3}{4}$ ".
1160. (1847) **One Fragment, Two Figures Standing Side by Side. Egyptian.**
Entirely covered with light-blue glaze; uncrackled.
The figure of Isis is intact, but the head of her companion is missing.
Height of complete figure, $1\frac{1}{2}$ ".
1161. (1843) **One Small Cartouche. Egyptian.**
White paste and glaze.
The cartouche inlaid with purple.
Two holes and open grooves for thread on back.
Length, $\frac{5}{8}$ ".
1162. (1844) **One Small Cartouche. Egyptian.**
Blue glaze.
Cartouche in low relief. Small eye-let at top. Blank back.
Length, $\frac{5}{8}$ ".
1163. (1845) **One Small Pendant for Necklace. Egyptian.**
Blue glaze.
A standing figure in relief on front.
Blank back. Eye-let at top.
Length, $\frac{7}{8}$ ".

Oriental Pottery

1164. (1848) **One Ornament Shaped Like a Stele, with Rounded Head (for use at a Tomb). Egyptian.**
Dense paste.
Dark-blue glaze; uncrackled.
Decorated on one side with two designs incised, one being of a bird and flail.
Broken in two pieces.
Height, $6\frac{5}{8}$ ".
1165. (1849) **One Water Holder. Egyptian.**
Dense paste.
Blue glaze; uncrackled.
The upper side is modeled to represent a beetle, and the base shows a fish in relief.
Height, $1\frac{1}{4}$ ". Length, $2\frac{1}{4}$ ".
1166. (1850) **One Figure of Horus. Egyptian.**
Entirely covered with greenish-blue glaze.
Standing, with both hands at hips.
In perfect condition.
Height, 3".
1167. (1851) **One Fragment (a flat piece). Egyptian.**
Dense paste.
Pale-blue glaze.
Four five-pointed stars in white, inlaid.
Length, $2\frac{7}{8}$ ".
1168. (1852) **One Small Cartouche. Egyptian.**
Blue glaze.
The cartouche is in low relief. At each end, two holes for thread.
Length, $\frac{3}{4}$ ".
1169. (1853) **One Small Crown. Egyptian.**
Entirely covered with blue glaze.
Eye-let on back.
Length, 1".
1170. (1854) **One Very Small Standing Figure. Egyptian.**
Green glaze.
Hands upon his stomach.
Eye-let at back of neck.
Height, $\frac{1}{2}$ ".
1171. (1833) **One Low, Circular Dish. Egyptian.**
Soft paste.
Dark-blue glaze; crackled.
Thickly mottled.
Decorated inside with four fish and four papyrus buds in black. A black band on rim.
Repaired.
Height, $1\frac{5}{8}$ ". Diameter, 7".

Oriental Pottery

1172. (1834) One Low Dish. Egyptian.

Soft paste.

Pale-blue glaze, uncrackled, thinly spread.

The inside decorations consist of a circular design, consisting of four fish, four lotus buds and four groups of papyrus foliage, in black. Near the rim, a circular band of vertical lines. The under side has a rosette in eight divisions surrounded by an eight-pointed star; between the points of the star, eight smaller rosettes are introduced.

Repaired

Height, $1\frac{3}{8}$ ". Diameter, $7\frac{3}{8}$ ".

1173. (1836) One Fragment of a Low, Circular Dish. Egyptian.

Soft, gray paste.

Rich heavy blue glaze; crackled.

Undecorated. Within the center three spur marks.

The basal ring is heavily mottled and shows three large spur marks and one chipped spot.

Rim badly broken, parts missing.

Height, $1\frac{3}{8}$ ". Diameter, $6\frac{1}{2}$ ".

1174. (1693) One Pear-shaped Pitcher. Nearer East. Rakka.

Soft paste.

Bluish-green glaze, exceptionally rich iridescence of golden-brown tint; crackled.

The decorations are in black, and consist of a band encircling the body, containing a series of waving vertical strokes between both broad and narrow circular lines.

Basal ring flares outwardly and is without glaze.

The handle is missing, and the mouth has many small nicks breaking through both glaze and paste.

Height, $5\frac{1}{4}$ ".

1175. (1694) One figure of Bast. Egyptian.

Light-green glaze.

One of his feet and a part of his back and right arm are very thinly glazed.

Beautifully potted and is unbroken.

Height, 4".

1176. (1695) One Large Bead. Egyptian.

Rich, deep blue glaze.

Height, $\frac{7}{8}$ ". Diameter at broadest point, $\frac{7}{8}$ ".

1177. (1696) One Long Bead. Egyptian.

Green glaze.

The decorations are done in a lighter tone of the same glaze. Decorated on one side with three flowers, and on the other side with three lions, one of which wears a crown and resembles a sphynx.

Three perforations.

Length, $1\frac{1}{2}$ ". Width, $\frac{1}{2}$ ".

Oriental Pottery

1178. (1697) **One Figure of Anubis. Egyptian.**
Pale, yellowish-green glaze.
The two braids of hair being of darker tone.
Undamaged.
Height, $2\frac{1}{2}$ ".
1179. (1698) **One Miniature Porcupine. Egyptian.**
Light-green glaze, covers the entire surface; uncrackled.
The under-side of the base upon which it rests, has a cartouche.
Width of base, $\frac{7}{16}$ of one inch. Height, $\frac{1}{4}$ of one inch.
1180. (1699) **One Standing Anubis. Egyptian.**
Pale-green glaze.
In perfect condition.
Height, $1\frac{1}{4}$ ".
1181. (1721) **One Seated Anubis. Egyptian.**
Rich, blue glaze.
Undamaged.
Height, $1\frac{5}{8}$ ".
1182. (1722) **One Large Scarab. Egyptian.**
Light-weight paste.
Dark-blue glaze.
Thinly potted.
This scarab was once a part of the dress of a mummy, and has perforated holes around its edge, by which it was attached to the mummy's shroud.
Length, $3\frac{1}{8}$ ".
1183. (1723) **One Column. Egyptian.**
Greenish-blue glaze.
Surmounted with two cats. On the back of the cats, an eyelet.
Height, $1\frac{3}{4}$ ".
1184. (1724) **One standing Anubis. Egyptian.**
Dense paste.
Dark greenish-blue glaze; uncrackled; traces of gold-leaf on sides of head.
Beautifully modeled.
Inscription on back.
Height, $1\frac{1}{2}$ ".
1185. (1725) **One Figure of a Ram, Kneeling. Egyptian.**
Dense paste.
Light-green glaze.
Unbroken.
Length over pedestal, $1\frac{1}{2}$ ". Height over pedestal, 1".
1186. (1726) **One Statue of a King, Standing Upon a Crouching Lion. Egyptian.**
Dense paste.
Greenish-blue glaze.
The King's crown is missing.
Height, $2\frac{1}{4}$ ".

Oriental Pottery

1187. (1727) **One Fragment of a Small Vase. Egyptian.**
Dense paste.
Pale-blue glaze; uncrackled.
Decorated on one side with a part of a cartouche and the figures of Isis and Horus, in relief.
Length, $2\frac{1}{4}$ ".
1188. (1728) **One Statue of a Standing Male Figure. Ptah-Seker-Asar (?). Egyptian.**
Dense paste.
Pale-blue glaze; uncrackled.
A scarab rests upon the top of his head. The pedestal upon which he stands has two corners broken off.
Height, $1\frac{5}{8}$ ".
1189. (1729) **One Seated Figure of Sekhmet. Egyptian.**
Dense paste.
Yellowish-green glaze, much of which has disappeared; uncrackled.
The design represents the Deity, seated, his two forefeet resting upon small lions. His crown consists of two sedent lions.
Height, $2\frac{3}{8}$ ".
1190. (1730) **One Small Cobra. Egyptian.**
Dense paste.
Gray glaze.
The design represents a Cobra with hooded head and neck, rising toward the observer.
Unbroken.
Height, $1\frac{1}{4}$ ".
1191. (1731) **One Small Charm. Egyptian.**
Dense paste.
Green glaze.
The design represents the body of a snake with its head extended and resting upon two human arms.
Damaged.
Height, $1\frac{3}{8}$ ".
1192. (1732) **One Pendant. Egyptian.**
Dense paste.
Green glaze.
Thinly potted; on one side the features of a bird's head are incised.
An ornament for a mummy's gown; punctured for threads.
Height, $2\frac{1}{2}$ ". Width at base $2\frac{1}{2}$ ".
1193. (1733) **One Standing Goose. Egyptian.**
Dense paste.
Yellow and brown glaze.
A shield rises from the base to a point just below the bill. Upon the back, an open eyelet.
Undamaged.
Length, $1\frac{1}{2}$ ". Height, 1".

Oriental Pottery

1194. (1734) **One Small Pendant. Egyptian.**
Dense paste.
Greenish-blue glaze.
Shaped in the form of a miniature temple. One of the four sides is recessed and contains a small seated figure. The top has an open eyelet.
Height, 1".
1195. (1735) **One Fragment of a Small Vase. Egyptian.**
Whitish-gray paste.
Blue glaze.
Thinly potted.
Decorated on one side with three pointed papyrus leaves in relief, and a line of beading between two circular lines, being the decoration on outer side of lip.
Height, 2 $\frac{7}{8}$ ".
1196. (1736) **One Fragment of the Lower Part of a Thinly-Modeled Vase. Egyptian.**
Dense, reddish-gray paste.
Blue glaze.
Decorated on outer side with papyrus foliage, in relief.
Height, 2 $\frac{1}{2}$ ".
1197. (1737) **One Fragment of a Low Dish. Egyptian.**
Fine, dense paste.
Rich, blue glaze.
Rather thickly potted.
Decorated with lotus flowers and foliage in black.
Irregular shape.
5 $\frac{5}{8}$ " broad at its widest point.
1198. (1738) **One Flat Heart-Shaped Pendant. Egyptian.**
Dense paste.
The glaze is green, was originally thinly applied and has nearly all disappeared.
Thinly potted.
It is decorated in relief on one side with a nude figure seated upon a lotus bud, and from the body, stems with seed pods of the lotus radiate to the outer edge.
Height, 2 $\frac{5}{8}$ ". Width, 3 $\frac{1}{8}$ ".
1199. (1739) **One Pendant. Egyptian.**
Coarse paste.
Green glaze, with brown markings.
A single perforation extending throughout its length.
The back is designed in relief to represent tortoise shell.
The opposite side is decorated with a sixteen-petaled chrysanthemum, incised.
2 $\frac{1}{4}$ " long x 2 $\frac{1}{8}$ " broad.
1200. (1740) **One Small Statuette of Isis, Holding Horus Upon Her Knee. Egyptian.**
Dense paste.
Dark-blue glaze, with tracings of gold-leaf.
On the back, an inscription.
Height, 1 $\frac{1}{2}$ ".

Oriental Pottery

1201. (1741) **One Fragment of a Jar. Egyptian. (Ptolemaic period.)**
 Soft paste.
 Covered with blue glaze.
 Decorated with a small figure seated upon a lotus throne within an architectural frame, in relief
 Height, $5\frac{1}{4}$ ".
1202. (1742) **One Fragment of a Mask of a Human Face. Egyptian. (Ptolemaic period.)**
 Soft paste.
 Light-blue glaze.
 Height, $2\frac{3}{4}$ ".
1203. (1743) **One Fragment of a Small Vase. Egyptian. (Ptolemaic period.)**
 Soft paste.
 Blue glaze.
 Decorated with a unicorn and four petals of a lotus flower, in relief.
 Height, $3\frac{1}{4}$ ".
1204. (1744) **One Fragment of a Small Animal. Egyptian. (Ptolemaic period.)**
 Soft paste.
 Blue glaze.
 In a reclining position.
 Length, $1\frac{3}{4}$ " Height, $1\frac{1}{2}$ ".
1205. (1745) **One Fragment of a Head and Bust of a Woman. Egyptian. (Ptolemaic period.)**
 Soft paste.
 Greenish-blue glaze.
 Left arm bent, and the hand resting upon the shoulder, wearing an amulet consisting of two snakes. Her right arm is missing.
 Height, $3\frac{1}{2}$ ".
1206. (1746) **One Fragment of the Rim of a Vessel. Egyptian. (Ptolemaic period.)**
 Soft paste.
 The figure and wreath are in dark-green glaze; the balance of the surface is covered with blue glaze.
 A young nude boy lies upon his back, with his right arm supporting his head, and his left arm surrounding a wreath. On the reverse side, two flower buds in relief.
 Length of the fragment is $5\frac{1}{2}$ ".
1207. (1747) **One Fragment of an Object in Pottery, perhaps a Large Vase. Egyptian (Ptolemaic period.)**
 Soft paste.
 The figure, of dark-green glaze; the balance in blue.
 It consists of a figure of a young nude boy reclining upon his back, with his right hand supporting his head and his left hand clasping a floral wreath.
 Length, $4\frac{1}{8}$ ".
 Found at Tel-el Doud.

Oriental Pottery

1208. (1748) **One Fragment of a Kneeling Figure. Egyptian.**
Hard, dense paste.
Gray-green glaze.
With left arm upraised and palm of the hand facing the observer. The right arm is missing.
Height, 2".
1209. (1749) **One Standing Figure of Thout. Egyptian.**
Hard, dense paste.
Gray-green glaze.
The bill and feet are missing.
Height, 4½".
1210. (1720) **One Circular, Keg-Shaped Ink Well. Egyptian.**
Hard paste.
Rich, turquoise-blue glaze; coarsely crackled.
The base is circular and shows deposits of kiln slag on the lower side. The top has two openings.
Height, 2¾". Diameter at center, 2½".
Found at Eshmuron near Assuit.
1211. (1758) **One Scarab. Egyptian.**
Deep-blue glaze covers entire surface.
Modeled hollow, oval beetle shape
The lower half has a groove in the paste running lengthwise; the opposite side bears a cartouche. It has a perforation at one end passing entirely through the paste, in which there now passes a small gold chain.
Length, 1 1/16".
1212. (1714) **One Square Tile—the Corner-piece of a Set. Nearer East. Saltonabad.**
Soft, yellowish-gray paste.
Rich, iridescent, uncrackled, glaze.
The upper side is covered with floral decorations in relief. The center is in canary yellow; the border is reddish-brown, and the vines, foliage and flowers are in dark-olive, shot with blue and toned with brownish-red.
6½" square.
1213. (1715) **One Triangular-Shaped Tile. Nearer East. Saltonabad.**
Soft, gray paste.
Whitish-yellow glaze with a floral design in dull red, dark-yellow, dull-blue and emerald
Base line, 8½" long. Angular lines, 6" long.
1214. (1716) **One Fragment of a Tile. Nearer East. Saltonabad.**
Soft, reddish-brown paste.
The top covered with a floral design in brown, yellow and green upon a rich deep-blue background.
Irregular shape.
4½" across its face.

Oriental Pottery

1215. (1759) **One Irregular-Shaped Fragment of a Circular Tile. Nearer East. Saltonabad.**
Dense, yellowish paste.
The back is covered with white glaze; the edge is decorated with zig-zag lines in purple, blue and yellow glaze; the front shows, in center, a floral design below a floral festoon surrounded by a zig-zag border in yellow, blue, red and green glaze, largely in relief.
Distance from rim to center of fragment, $9\frac{1}{4}$ ". Thickness, $1\frac{3}{8}$ ".
1216. (1760) **One Small Tile. Nearer East. Rakka.**
Bluish-green glaze.
Decorations in black; richly iridescent.
 $2\frac{3}{4}$ " square.
1217. (1761) **One Fragment of a Pear-Shaped Bottle Vase. Nearer East. Rakka.**
Soft paste
Green glaze, with rich purple and gold iridescence.
A circular band of inscription surrounds the body.
Height, $3\frac{1}{4}$ ".
1218. (1762) **One Medium-Sized Jar. Nearer East. Rakka.**
Soft paste.
Brilliant, blue glaze, crackled; one side of the jar thickly covered with greenish silvery iridescence.
A circular red fire spot $\frac{1}{2}$ " in diameter, in glaze on shoulder. The body is decorated with floral designs in broad, flat relief modeling; four vertical flat lines in relief, in pairs, divide the design into two panels.
The neck and mouth are missing, but are restored in plaster
Very low basal ring, half of which has disappeared.
Height, $12\frac{1}{2}$ ". Diameter of foot, $4\frac{1}{2}$ ".
(Similar to S. I. No. 1260.)
1219. (1763) **One Jug. Nearer East. Saltonabad.**
Soft paste.
Apple-green glaze; coarsely crackled.
Decorated with seven rosettes encircling body and a band of inscription on shoulder, all in relief.
The neck and mouth are small. The handle reaches from shoulder to lip. Both handle and neck are repaired.
Low basal ring, glazed within.
Height, $8\frac{1}{4}$ ".
1220. (1764) **One Large Bowl. Persian.**
Hard paste.
Rich dark-blue glaze, crackled, with high metallic lustre.
Decorated within and without with floral and other designs, all in low golden tones.
Low basal ring, glazed within in white and showing three small spur marks and four small circular dots placed together in the center. The basal ring shows two chips, and the rim is chipped in several places.
Height, $3\frac{1}{2}$ ". Diameter of mouth, $7\frac{1}{4}$ ".

Oriental Pottery

1221. (1765) One Large Jar. Nearer East. Rakka.

Soft paste.

Creamish-white glaze, slightly crackled, silvery iridescence.

The decorations are elaborate and unusual, consisting of a large Arab banner which covers one side of the jar and shows a human face, from which, many star points radiate to an outer circle. On the opposite side of the jar, geometrical designs in four vertical panels; around the neck, a circular band of floral design within two circular rings. The decorations are in reddish-brown and rich dark-blue.

Base of the jar is moulded in the shape of a broad band with circular recessed center, unglazed.

About half of the mouth is missing and replaced with plaster, otherwise the jar is intact.

Height, 16½". Diameter of mouth, 5¾".

1222. (1766) One Large Flaring Dish. Persian.

Soft, dense paste.

White glaze; uncrackled.

The interior is decorated with a design which includes the figures of eight ladies and a number of fish and birds. Around the inner edge, two circular bands of inscription.

The outer side has geometrical designs within vertical panels.

The decorations are in dark greenish-yellow and reddish-brown tones.

Carefully modeled basal ring, glazed within.

Badly broken, repaired with plaster.

Height, 3". Diameter, 13".

1223. (1767) One Large Jar. Nearer East. Rakka.

Soft paste.

Rich blue glaze, finely crackled, with thick silvery iridescence. Three large flat handles reaching from shoulder to neck. A band of circular lines in relief around shoulder near handles, another circular ring around neck under the handles and a second band of circular rings on neck near lip.

Small circular foot with patches of glaze within. Many small patches of exterior are without glaze.

Height, 18½". Diameter of foot, 4¼". Diameter of mouth, 5½".

1224. (1768) One Large, Square Tile. Nearer East. Rakka.

Soft, coarse, gray-bluish paste.

Rich, dark bluish-green glaze, coarsely crackled, with golden iridescence.

The under side is unglazed and has beveled edges. A repair 9" long at one corner of the tile.

13" square.

Oriental Pottery

1225. (1769) **One Large, Square Tile. Nearer East. Rakka.**
Soft, coarse, gray-bluish paste.
Rich dark-blue glaze, coarsely crackled, with golden iridescence. One corner missing. The under side is unglazed and has beveled edges. One long crack entirely across the face of the tile, and another crack half-way across the face of the tile.
13½" square.
1226. (1770) **One Small Bowl. Nearer East. Rakka.**
Coarse, dense paste.
White glaze; coarsely crackled.
Decorated inside with geometrical designs and coptic inscriptions in reddish-brown, and four pointed splashes in blue near lip. On the exterior, three circular bands in reddish-brown. High recessed foot, glazed within.
Height, 2⅝". Diameter at lip, 5".
1227. (1771) **One Small Jar. Nearer East. Rakka.**
Soft paste.
White glaze, uncrackled, and covered with thick silvery iridescence. The foot is hollow, unglazed and was taken from some other object and attached to this jar.
Height, 3¼". Diameter of mouth, 2".
1228. (1772) **One Fragment of a Vase. Nearer East. Rakka.**
Soft paste.
White glaze, crackled and covered with brilliant iridescence.
This piece is the lower end of a tall vase or bottle.
Floral decorations broadly painted in rich blackish-blue.
Height, 2¾". Diameter at mouth, 3 1/16". Diameter of foot, 1½".
1229. (1773) **One Circular Well Wheel. Nearer East. Rakka.**
Gray, heavy paste.
Rich blue glaze, heavily applied, crackled and covered with purplish-silver iridescence.
A square hole perforates the center of the wheel. The edge is grooved and corrugated, and shows the effect of the use of a rope or chain.
Diameter, 7". Thickness, 2".
1230. (1774) **One Small Bowl. Nearer East. Rakka.**
Coarse, dense paste.
White glaze; coarsely crackled.
Decorated within with geometrical designs arranged in six vertical panels, in brown. The panels are separated by vertical lines, in blue, running from base to rim of bowl. On the exterior, three circular bands in reddish-brown.
High recessed foot, glazed within.
Height, 2½". Diameter of lip, 4¾".

Oriental Pottery

1231. (1775) **One Small, Flat-Rimmed Dish. Nearer East. Rakka.**
Soft paste.
White glaze, crackled; thick silvery iridescence.
Geometrical decorations in black faintly seen within, also a circular band of turquoise blue.
Small basal ring, unglazed. Small repair on rim.
Height, 2". Diameter of rim, 6".
1232. (1776) **One Small, Circular Jar. Nearer East. Rakka.**
Soft paste.
Rich green glaze, crackled, with golden iridescence.
The body is decorated with a circular band of inscription in black. A black band covers the lip and a part of the neck. The foot is hollow, unglazed and was taken from some other object and attached to this jar.
Height, 3½". Diameter of mouth, 2½".
1233. (1777) **One Flat Dish. Nearer East. Rakka.**
Soft paste.
Pale-blue glaze inside, which appears more green on the outside; crackled.
Decorations of rich deep blue inside; much of the glaze has disappeared from the inside.
Badly broken and restored.
Height, 1½". Diameter, 6¾".
1234. (1778) **One Low, Flat Dish. Nearer East. Rakka.**
Soft paste.
Rich purple glaze; crackled.
Much repaired. The foot is replaced in white plaster which is unglazed.
Height, 1½". Diameter, 7¼".
1235. (1780) **One Ovoid Jar. Persian.**
Soft paste, showing both red and blue tones.
Creamish-white glaze; slight coarse crackles.
The decorations consist of many small fish and flowers encircling the entire body, painted in black and tinted with dull blue.
Roughly modeled basal ring, glazed within. A triangular piece broken out of the base.
Height, 9". Diameter of base, 4¾".
1236. (1781) **One Small Ancient Lamp. Persian.**
Soft heavy paste.
Gray glaze, uncrackled, with brown markings.
The top of the lamp is decorated with a floral design painted in brown under the glaze. Without handle.
Height, 1⅞". Width from end of spout to the back of the lamp, 3¾" top measurement.

Oriental Pottery

1237. (1786) One Large Bowl. Persian.

Heavy, coarse paste.

White glaze; coarsely crackled.

XVII Century.

Decorated within and without with landscape, including trees, etc., in blue and black. In the center, a horse ridden by a woman, with a hawk resting upon her left hand.

Height, $5\frac{1}{4}$ ". Diameter at rim, $12\frac{1}{2}$ ".

1238. (1787) One Large Ovoid Jar. Nearer East. Rakka.

Soft paste.

Rich blue glaze, coarsely crackled and covered with thick, silvery iridescence.

Around the shoulder, a circular band of design in low relief, $1\frac{1}{4}$ " wide. On the neck, indentations and circular rings in low relief, all under the glaze. Around the unglazed foot, a circular band of incised decoration, $\frac{3}{8}$ " wide. The glaze flows quite near to the foot but does not quite reach it. Within the basal ring, the glaze has nearly disappeared.

The jar is intact, except for a triangular-shaped piece missing from the lip and throat, $3\frac{1}{2}$ " in length.

Height, $15\frac{1}{2}$ ". Diameter of rim, $6\frac{3}{8}$ ". Diameter of foot, $5\frac{3}{4}$ ".

1239. (1788) One Tall, Beautifully Ovoid-Shaped Jar. Nearer East. Rakka.

Soft paste.

Rich blue glaze, coarsely crackled and covered with greenish-golden iridescence.

The exterior is decorated with floral designs modeled in low relief, under the glaze. Four vertical lines, two on each side of the jar, running from base to top of the shoulder, divide the floral designs into two panels. The modeling is powerfully done in broad flat line work.

Two-thirds of the mouth and throat is missing, but otherwise the jar is intact.

Broad basal ring, entirely unglazed.

Height, $16\frac{5}{8}$ ". Diameter of foot, $4\frac{1}{2}$ ".

1240. (1789) One Large Ovoid Jar. Nearer East. Rakka.

Soft paste.

Blue glaze, uncrackled, covered with silvery iridescence.

The exterior is decorated with a floral design, modeled in broad flat line relief work. Certain parts of the decorations are similar in treatment to the sculptured designs seen in Arab stone work.

About two-thirds of the low neck and circular mouth is missing, and the jar has been badly broken and repaired.

Low basal ring, the under part entirely unglazed.

Height, 14".

Oriental Pottery

1241. (1790) One Tall Ovoid Jar. Nearer East. Rakka.

Soft paste.

Light-blue glaze, slightly crackled and showing small planes of silver iridescence.

A broad band of tips of foliage within two circular lines, surrounds the body; other designs on shoulder and neck; a circular band covers the lip; all in black.

The foot flares outwardly and is deeply hollowed. The flange of the foot is damaged, and the lip of the mouth has been repaired.

Height, $12\frac{1}{4}$ ". Diameter of mouth, $4\frac{1}{2}$ ". Diameter of foot, $4\frac{3}{4}$ ".

1242. (1791) One Tall Ovoid Jar. Nearer East. Rakka.

Soft paste.

Creamish-white glaze; crackled.

Elaborate floral and other decorations, including two half-circular bands of inscription, extend from the lip to within four inches of the base, in brown; three running lines of blue descend from the shoulder.

Excepting two small holes punctured through the shoulder, the jar is intact.

The foot is recessed and the glaze which once covered it, has practically disappeared.

Height, 12". Diameter of mouth, $4\frac{3}{4}$ ". Diameter of foot, $4\frac{1}{4}$ ".

1243. (1792) One Large Oval Jar. Nearer East. Rakka.

Soft paste.

White glaze; crackled.

Elaborately decorated in three circular bands, reaching from mouth to center of body in brown, divided by three circular blue lines.

The basal ring projects slightly outward and is undamaged; within the ring, thin glaze.

Height, $7\frac{1}{2}$ ". Diameter of mouth, 5". Diameter of foot, $4\frac{3}{4}$ ".

1244. (1793) One Pitcher. Nearer East. Rakka.

Very soft paste.

White glaze, crackled and covered with silvery iridescence. The body is modeled in small irregular panels. Within the base, a six-pointed star is impressed in the paste, under the glaze. Decorations, including a band of inscription around neck, extend from the lip to a point within an inch and a half of the edge of the foot, and are all in reddish brown.

The handle and a triangular piece of the mouth are missing.

The edge of the mouth and the foot are both damaged. Height, 5".

Oriental Pottery

1245. (1794) One Long-Necked Pitcher. Nearer East. Rakka.

Soft paste.

White glaze; crackled.

Elaborate decorations, including a circular band of inscription on shoulder, extends from the lip to the under part of the body, in reddish brown. Three circular bands of blue surround body and neck.

The foot is hollow and flares outwardly; it is glazed within and the lower edge has kiln slag attached.

Broad, flat handle extending from a point near the lip to top of the shoulder.

The piece is intact.

Height, $7\frac{3}{4}$ ". Diameter of mouth, $2\frac{5}{8}$ ". Diameter of foot, $2\frac{1}{2}$ ".

1246. (1795) One Small Flower Jar, with Flaring Mouth. Nearer East. Rakka.

Hard paste.

White glaze; crackled.

Decorated on the exterior with an elaborate design reaching from lip to within an inch and a half of the foot. Around the center of the body, a band of inscription in Cufic writing, divided by four medallions in blue; the other decorations are in rich dark reddish-brown, with traces of metallic lustre.

Intact.

Height, $6\frac{1}{2}$ ". Diameter of mouth, $2\frac{3}{4}$ ". Diameter of foot, $2\frac{1}{2}$ ".

1247. (1796) One Small Ovoid-Shaped Pitcher. Nearer East. Rakka.

Hard paste.

White glaze; crackled.

The neck and handle are missing.

Elaborate decorations, including a circular band of inscription on shoulder, extends from the neck to a point within an inch and a quarter of the foot, in reddish-brown. Around the shoulder, a circular band of rich blue.

The flaring foot is hollow and damaged; earth and kiln slag are attached within.

Height, $4\frac{7}{8}$ ". Diameter of foot, $2\frac{1}{8}$ ".

1248. (1797) One Small Bowl. Nearer East. Rakka.

Hard paste.

Egg-plant colored glaze, crackled and showing planes of iridescence.

The decorations consist of a medallion on inner base, circular bands near inner rim and a band of brush strokes outside, all in black.

Flaring hollow foot, slightly glazed within and with small patches of sand attached.

Height, 3". Diameter of mouth, $5\frac{1}{4}$ ". Diameter of foot, $2\frac{3}{8}$ ".

Oriental Pottery

1249. (1798) **One Small Unguent Jar. Nearer East. Rakka.**
Soft paste.
Greenish-blue glaze, crackled, covered with thick golden iridescence.
Modeled to represent small panels in two bands around body, in relief.
The mouth flares and a part of it is missing.
Small basal ring, unglazed within and without.
Height, $4\frac{3}{4}$ ". Diameter of foot, 2".
1250. (1799) **One Large Bowl. Nearer East. Rakka.**
Soft paste.
White glaze, long crackling and with silvery iridescence. Decorated within with floral and other designs, principally in brown, and including four medallions, each of which has a circular band in the following named colors: One in green, one in blue and two in purple. The outside of the bowl is undecorated.
A vertical piece, $4\frac{3}{4}$ " long by $2\frac{1}{2}$ " high, is broken out of the rim.
Carefully modeled basal ring with one small particle of kiln slag attached.
Height, $4\frac{1}{4}$ ". Diameter at lip, $9\frac{1}{2}$ ".
1251. (1800) **One Large Bowl. Nearer East. Rakka.**
Soft paste.
White glaze, slightly crackled; rich silvery iridescence. Richly decorated within and without, in brown. Along with other decorations, there are four vertical bands of inscription reaching from inner base to rim of bowl; in each instance the writing appears between vertical lines in which greenish tints appear.
Recessed basal ring $\frac{3}{4}$ " high, thinly glazed within and without.
The bowl has been badly broken, but the parts are nearly intact.
Height, $4\frac{1}{4}$ ". Diameter at lip, $9\frac{3}{8}$ ".
1252. (1801) **One Large Bowl. Nearer East. Rakka.**
Soft paste.
White glaze, crackled; rich silvery iridescence.
Decorated within with two bands of zig-zag design, and two bands, one broad and the other narrow, of horizontal lines around the inner side; one medallion on inner base; one narrow circular band around outside; all in blue and black. A large fire crack on one side, in which there is a large deposit of kiln slag.
Carefully modeled basal ring, recessed 1" deep, thinly glazed.
Height, $4\frac{3}{8}$ ". Diameter at rim 9", widening to $9\frac{1}{4}$ " at the fire crack.

Oriental Pottery

1253. (1802) One Large Flaring Dish. Nearer East. Rakka.

Soft paste.

White glaze, crackled, showing metallic lustre and thin silvery iridescence.

Elaborately decorated, including a design showing several fish with grotesque heads on base, surrounded by a circular band of inscription. Around the inner side a broad band boldly drawn, of inscription, in brown, between two circular blue lines. The outer decorations consist of inscription and floral designs in vertical panels, reaching from outer base to upper lip, divided by vertical lines in blue and brown.

Two closed handles on outer side, below rim.

Basal ring slightly recessed and thinly glazed.

Two triangular breaks in rim 4" long, repaired.

Height, 4". Diameter at rim, 11". Diameter of basal ring, 6¼".

1254. (1803) One Large Bowl. Nearer East. Rakka.

Soft paste.

White glaze, crackled; silvery iridescence.

Elaborately decorated within; the design divided in four panels by four pairs of broad vertical lines in greenish blue; between each pair of lines, a drooping vine with foliage. The exterior is decorated with a broad band of scroll work, reaching from the rim, half-way down the side. With the exception of the greenish-blue vertical lines, all of the decorations are in brown. Basal ring recessed ¾", glazed within and without.

A portion of the rim is missing. Much broken and repaired.

Height, 4½". Diameter at lip, 9¼".

1255. (1804) One Flat-Rimmed Dish. Nearer East. Rakka.

Soft paste.

White glaze, crackled, with slight metallic lustre.

Elaborately decorated in brown within and without. The inner design is divided by two circular bands in green, edged with brown. The outer design consists of scroll work near lip, under which appears a broad circular ring.

Thick basal ring recessed ½", thinly glazed within and somewhat broken. Much broken and repaired.

Height, 3". Diameter at rim, 10½". Diameter of basal ring, 3⅝".

1256. (1805) One Flat-Rimmed Dish. Nearer East. Rakka.

Soft paste.

White glaze, crackled; slight metallic lustre with planes of silvery iridescence.

Elaborately decorated with floral and other designs within and without, in brown. The upper side of the rim has four medallions in blue. A band of scroll work ⅞" wide encircles the outside, below the flat rim.

Much broken and repaired.

Height, 2½". Diameter at rim, 10⅜".

Oriental Pottery

1257. (1806) **One Large Cup, with Stem-Shaped Base. Nearer East. Rakka.**
Soft paste.
Pinkish-white glaze, crackled and covered with rich iridescence.
The body is modeled to represent an open lotus bud with corrugated petals, and is elaborately decorated within and without, in brown and rich blue. On the inner side of each corrugated petal, a vertical line of inscription in brown, divided by narrow blue vertical lines. The outer side of each alternating petal is decorated with a vertical inscription, divided by broad bands of blue.
The foot is stem-shaped, with outer flare at base and hollow throughout.
Height, $5\frac{1}{2}$ ". Extreme diameter at lip, 6". Diameter of foot, $3\frac{1}{2}$ ".
1258. (1807) **Two Architectural Fragments, Probably Parts of an Architrave of a Mihrab. Nearer East. Rakka.**
Soft paste.
Rich blue glaze; crackled.
Beautifully decorated on one side with floral designs and inscriptions, in black.
One fragment 7" long; the other 9" long. Thickness of edge, $2\frac{1}{2}$ ".
1259. (1808) **One Figure. Nearer East. Rakka.**
Soft paste.
Greenish-white glaze, crackled; golden iridescence.
Modeled to represent an attitude of adoration, with both hands raised on a level with head. The head-dress is perforated with two holes by which it could be hung or fastened. The features of the face are flatly modeled; traces of a textile design are dimly seen on arms and back of head.
Height, $13\frac{3}{8}$ ".
1260. (1809) **One Medium-Sized Jar. Nearer East. Rakka.**
Soft paste.
Rich, dark-blue glaze, crackled, with planes of silvery iridescence.
The outer surface is decorated with a floral design, modeled in broad flat line relief work; divided in three panels by three pairs of broad flat vertical lines.
Low, broad basal ring, unglazed within. Much broken and repaired.
Height, $12\frac{1}{2}$ ".
(Similar to S. I. No. 1218.)
1261. (1810) **One Large V-Shaped Tile. Nearer East. Rakka.**
Soft paste.
Blue glaze, crackled; silver iridescence.
On both of the two glazed sides, Arabic inscriptions in relief.
Length, $11\frac{1}{2}$ ".

Oriental Pottery

1262. (1811) One Large, Flat Circular Dish. Persian.

Soft paste.

White glaze, crackled, with silver iridescence.

Elaborately decorated within and without with floral and other designs in blue, green and black. Decorations on inner base include a dog and rabbit.

Low basal ring, $6\frac{1}{4}$ " diameter.

Height, 3". Diameter at rim, $13\frac{1}{2}$ ".

1263. (1812) One Tall Flower Vase. Persian.

Soft paste.

White glaze; coarsely crackled.

XIII. Century.

The decorations show five figures, four on body and one on neck, kneeling amidst floral designs. The designs are incised in outline and painted in rich dark-blue.

Long neck with flaring mouth, and eight smaller openings on shoulder, seven of which are missing; about half of the principal mouth is also missing.

Basal ring recessed $\frac{1}{2}$ " and glazed within.

Height, 14".

This Jar was excavated at Coone, an old destroyed town near Teheran, during the spring of 1908, and was brought to Constantinople by a Persian named Ferandzi Teheranji, from whom Mr. Freer purchased it in one of the Khans at Constantinople.

1264. (1815) One Jar. Persian.

Dense paste.

Rich, bluish-green glaze, ending in a heavy line encircling the entire body about 1" above the foot; slightly crackled.

Decorated in black, under the glaze.

Recessed basal ring $\frac{1}{2}$ " deep, containing two small patches of glaze. Oil stained.

Height, $6\frac{5}{8}$ ". Diameter of mouth, 3". Diameter of basal ring, $2\frac{3}{4}$ ".

1265. (1816) One Small Pitcher. Persian.

Dense paste.

Pale-green glaze; coarsely crackled.

Decorated with a broad band of floral design around body and a narrower one around the neck, in black, under the glaze.

The handle and a portion of the lip are restored with plaster.

Crudely modeled basal ring recessed $\frac{1}{2}$ " and glazed within.

Slightly oil stained.

Height, $4\frac{1}{4}$ ". Diameter of mouth, $2\frac{1}{4}$ ".

Oriental Pottery

1266. (1817) One Small Bowl. Persian.

Hard, dense paste.

White glaze, uncrackled; metallic lustre.

Elaborate decorations in brown; those in the interior are divided into eight panels by four vertical lines in blue, and four vertical lines in brown. The rim is in dark-blue and the outer side has vertical panels each alternating, one bearing an inscription and the other a pine branch. Shadings of green in vertical masses, inside and outside.

Small flaring basal ring 1" in diameter, unglazed within.

Broken and repaired, slight restoration in plaster.

Height, 2½". Diameter at lip, 5".

1267. (1818) One Bowl. Persian.

Hard, dense paste.

Deep, rich blue glaze, slightly crackled, with a plane of dull iridescence.

Decorated on the outside with an encircling band of geometrical design 1" wide, surrounded by two broader bands, one of which encircles the rim. Within, four panels are created by two lines running from lip to lip and crossing each other on base at center. The decorations are in rich olive tints with metallic lustre.

Flaring basal ring with ⅝" recess, glazed within.

About one quarter of the bowl is missing; repaired with plaster.

Height, 3⅜". Diameter of lip, 4⅞". Diameter of foot, 2".

1268. (1819) One Large Bowl, with Flat Rim. Persian.

Dense paste.

Rich blue glaze; crackled.

Decorated on the outside with a band of Persian lettering 1" broad near rim. On inner side the decorations are in rich blue, pale-green and golden yellowish-brown, the latter tone having metallic lustre. The designs are divided into eight vertical panels.

Slightly cracked and showing restoration.

Basal ring recessed ⅜". Diameter of basal ring, 3⅝".

Height, 3⅝". Diameter at lip, 8¼".

1269. (1820) One Small Flaring Bowl. Persian.

Soft, whitish paste.


Cream-white glaze; slightly crackled.

Decorated in blue and black. Outside, a boldly painted scroll design of flowers; within, on the base, an elaborate floral design, above which a band of inscription 1⅛" wide encircles the bowl above this, another band of decoration ¼" wide encircles the edge. Much restoration.

Diameter of basal ring 2⅜", recessed ½" and glazed within.

Height, 2¾". Diameter at rim, 6".

Oriental Pottery

1270. (1821) One Tile  shaped. Persian.
Dense paste.
Dark, rich blue glaze; uncrackled.
A floral design in slight relief emphasized with decorations of gold. The upper edge is in reddish brown, over the blue glaze.
Length, 6". Width, 4".
1271. (1822) One Small Jar, with Flaring Mouth. Persian.
Soft paste.
Pale, greenish-blue glaze; finely crackled.
Around the body of the bowl, a broad band of decorations consisting of four medallions each of which contains a figure, alternating with four additional medallions, including birds and flowers.
Low basal ring 4" diameter, containing a large splash of glaze.
Height, 5". Diameter of mouth, 4 $\frac{3}{8}$ ".
1272. (1823) One Pitcher, with Pointed Mouth. Persian.
Soft paste.
Pale-blue glaze; coarsely crackled.
Bold floral decoration covering the body, in black.
Upper part cracked and restored.
Basal ring recessed, with splash of glaze within.
Height at end of mouth, 6 $\frac{3}{4}$ ". Diameter, 3 $\frac{3}{8}$ ".
1273. (1824) One Fragment of a Tile. Persian.
Hard, dense gray paste.
Pale blue glaze; uncrackled.
The upper side is decorated with panel designs in low relief. The outer panel contains inscription.
Greatest length, 4 $\frac{1}{8}$ ". Width, 3 $\frac{7}{8}$ ".
1274. (1855) One Tile. Nearer East. Rakka.
Soft paste.
Blue glaze, crackled, and showing rich gold and silver iridescence.
Glaze renewed on corners.
The size of the tile is 13 $\frac{5}{8}$ " square.
Found at the Convent called "Deir El Zour." It is of the same discovery as the two similar specimens, S. I. Nos. 1224 and 1225.
1275. (1856) One Tile. Nearer East. Rakka.
Soft paste.
Blue glaze, crackled, and showing rich gold and silver iridescence.
Intact; glaze worn thin around edges.
The size of the tile is 13 $\frac{5}{8}$ " square.
Found at the Convent called "Deir El Zour." It is of the same discovery as the two specimens, S. I. Nos. 1224 and 1225.

Oriental Pottery

1276. (1857) One Tile. Nearer East. Rakka.

Soft paste.

Blue glaze, crackled, and showing rich gold and silver iridescence.

Slight restoration on one corner.

The size of the tile is $13\frac{5}{8}$ " square.

Found at the Convent called "Deir El Zour." It is of the same discovery as the two specimens, S. I. Nos. 1224 and 1225.

1277. (1858) One Tile. Nearer East. Rakka.

Soft paste.

Blue glaze, crackled, and showing rich gold and silver iridescence.

Slight restoration of glaze on one corner.

The size of the tile is $13\frac{5}{8}$ " square.

Found at the Convent called "Deir El Zour." It is of the same discovery as the two similar specimens, S. I. Nos. 1224 and 1225.

1278. (1859) One Tile. Nearer East. Rakka.

Soft paste.

Blue glaze, crackled, and showing rich gold and silver iridescence.

Intact; no repairs.

The size of the tile is $13\frac{5}{8}$ " square.

Found at the Convent called "Deir El Zour." It is of the same discovery as the two similar specimens, S. I. Nos. 1224 and 1225.

1279. (1860) One Large Vase. Persian.

Medium hard, reddish paste.

Rich dark-blue glaze; crackled.

Decorated with four separate encircling bands. The first, surrounds the neck and includes seven flying cranes. The second surrounds the shoulder and consists of an inscription reading: "Prosperity, Glory and Eternal Victory to the Conqueror Hassan," also the date, 682 Hegira. The third, surrounds the center of the body of the jar and consists of seven animals running through a forest. The fourth, surrounds the base and consists of numerous vertical lotus stems with buds; all of the decorations are in low relief.

Flat base. Cracked and restored in places.

Height 20".

This Vase is said to have been found at Saltonabad and was bought at Teheran by Tabbagh Freres, Paris.

1280. (1861) One Ancient Tile.

Soft, gray paste.

Yellow, transparent glaze.

Floral and other designs painted in black, under the glaze. A fragment of the paste on one edge is missing, and the glaze and decorations have been splintered off along two edges.

Length, $9\frac{3}{8}$ ". Width, $7\frac{1}{2}$ ".

Excavated at Jerusalem, 1908.

Oriental Pottery

1281. (1891) One Ovoid Jar. Nearer East. Rakka.

Soft paste.

Transparent white glaze with water-green tint, ending in drops and narrow streams near foot; coarsely crackled, silvery iridescence.

The exterior is decorated with floral designs in broad, flat relief modeling; four vertical flat lines in pairs on two sides, divide the design in two panels.

Two pieces, each about three inches long, are broken out of lip and replaced with plaster; otherwise the jar is intact.

Basal ring unglazed.

Height, $12\frac{1}{4}$ ". Diameter of foot, $4\frac{3}{8}$ ".

1282. (1892) One Tall Pitcher, with Bulbous Body, Tall Cylindrical Neck and Flaring Mouth. Nearer East. Rakka.

Soft paste.

White glaze with water-green tint, ending in down-flowing streams one of which runs in a mass at foot, silvery iridescence and metallic reflections; crackled.

Elaborately decorated on neck and body with simulated inscriptions, etc., the lowest design being a broad band encircling the body, followed with a narrow festooned line which disappears in places. The principal decorations are in reddish brown, with small areas in blue, purple and emerald. Four rosettes on upper shoulder. The handle, which originally extended from mouth to shoulder, is missing; also a part of the spout and mouth are missing. Below the spout, in body, a circular hole about one inch in diameter is seen.

Basal ring, within the center of which a circular ring one inch in diameter, unglazed.

Height, $13\frac{1}{4}$ ".

1283. (1893) One Small Pitcher. Nearer East. Rakka.

Soft paste.

White glaze with water-green tint, pearly iridescence; crackled.

Elaborate decorations in rich dark-brown, including a band of simulated inscription around neck three-quarters of an inch wide, and a much wider band around body, in which four rosettes in brilliant emerald and dull blue appear.

The handle is intact and reaches from mouth to shoulder. An area three inches long and about two inches high on side is missing.

Restorations on mouth.

Basal ring flares outwardly and is glazed within and without.

Height, 6". Diameter of mouth, $2\frac{7}{8}$ ".

1284. (1894) One Small, Quaintly-Shaped Hen or Bird, Resting Upon a Rectangular Base. Nearer East. Rakka.

Soft paste.

Rich green glaze, with silvery iridescence; crackled.

Modeled with hollow back as if to be used as a holder.

The ends of the wings and tail are missing.

The edges and underside of the base are unglazed.

Height, 2". Base, $1\frac{1}{2}$ " x $1\frac{1}{8}$ ".

Oriental Pottery

1285. (1895) One Dish. Korean.

Dense paste.
Rich cream-gray glaze; finely crackled.
Rim divided in six spaces representing petals.
Floral decorations within, in low relief.
Circular basal ring, containing four spur marks.
Height, 2". Widest diameter, 6 $\frac{3}{4}$ ".

1286. (1896) One Dish. Korean.

Dense paste.
Gray glaze covering entire surface; coarsely crackled.
Rim divided in six spaces representing petals.
Decorated within with bold design of peony blossoms and foliage.
Circular basal ring, containing three spur marks.
Undamaged.
Height, 1 $\frac{7}{8}$ ". Diameter, 7 $\frac{3}{8}$ ".

1287. (1897) One Bowl. Korean.

Dense paste.
Gray glaze; crackled.
Decorated within with a rosette at center and two encircling bands; the upper one of archaic design and the lower of peonies and foliage; all in low relief. The outside is decorated with four floral rosettes in white and black surrounded with double rings in white, above which, near rim, appears a band of key pattern in white; all incised.
Circular basal ring, containing three spur marks.
Undamaged.
Height, 2 $\frac{7}{8}$ ". Diameter, 7 $\frac{3}{8}$ ".

1288. (1898) One Bowl. Korean.

Dense paste.
Gray glaze with cream speckling, thickly mottled by heat in areas, and finely crackled.
The interior is decorated with a floral design in relief, portions of which are thinly glazed, and a circular band of archaic design one inch below rim.
Circular basal ring, containing two spur marks.
Undamaged.
Height, 3 $\frac{1}{8}$ ". Diameter, 7 $\frac{7}{8}$ ".

1289. (1899) One Bowl. Korean.

Dense paste.
Dark-gray glaze; uncrackled.
Rim divided in six spaces representing petals.
The decorations consist of vertical indentations on outer surface, to emphasize the form of the petals.
Circular basal ring with cream-colored glaze, but no spur marks within.
Undamaged.
Height, 2 $\frac{1}{2}$ ". Diameter, 6 $\frac{3}{4}$ ".

Oriental Pottery

1290. (1900) One Bowl. Korean.

Dense paste.

Gray glaze; crackled.

The rim divided in six spaces to represent petals.

Decorated within with a broad band of lotus blossoms and foliage around the sides, and a single lotus blossom at center; all in low relief.

A mass of kiln slag within one inch from rim.

Basal ring, containing three spur marks.

Undamaged.

Height, $2\frac{5}{8}$ ". Diameter, $7\frac{3}{8}$ ".

1291. (1901) One Bowl. Korean.

Dense paste.

Gray glaze; crackled.

Rim weakly divided in six spaces to represent petals, and chipped at one point a space of $\frac{3}{8}$ inch.

Decorated within with two encircling bands of floral design, in low relief.

Circular basal ring, containing an inner ring incised, three spur marks and a mass of kiln slag.

Height, $2\frac{3}{4}$ ". Diameter, $7\frac{1}{2}$ ".

1292. (1902) One Large Bowl. Korean.

Dense paste.

Gray glaze, speckled and mottled within and without, with rich tiger-skin coloring; finely crackled.

Strongly modeled basal ring entirely glazed and showing spur marks and earth stains within.

Excepting a chipped spot $\frac{5}{8}$ " long on inner rim, the piece is intact.

Height, $3\frac{1}{2}$ ". Diameter at lip, 8".

1293. (1903) One Large Bowl. Korean.

Heavy, dense paste.

Light gray glaze, with long lines of crackling.

The entire surface of the bowl is covered with glaze and is without other decoration.

The form is beautifully modeled, showing no basal ring.

Five small spur marks on base.

Undamaged.

Height, $3\frac{3}{4}$ ". Diameter at rim, 9".

1294. (1904) One Bowl. Korean.

Dense paste.

Light greenish-gray glaze; uncrackled.

Rim divided in six spaces representing petals.

Decorated within with a floral rosette in center of base, and a broad band of peony blossoms and foliage encircling the sides, all in low relief.

Circular basal ring, entirely glazed, containing in the center a small impressed circle and three spur marks.

A small area is chipped out of the rim, and one crack extends downward.

Height, $2\frac{5}{8}$ ". Diameter, 7".

Oriental Pottery

1295. (1905) One Small Bowl. Korean.

Dense paste.

Dark greenish-gray glaze covering the entire surface; uncrackled.

Flaring form.

Decorated within with a small rosette in center and a band of floral decoration, in low relief, dimly seen beneath a circular incised line 1" from outer edge.

Circular basal ring, containing three spur marks.

Unbroken.

Height, 2 $\frac{3}{8}$ ". Diameter, 6 $\frac{3}{8}$ ".

1296. (1906) One Bowl. Korean.

Dense paste.

Greenish-gray glaze; coarsely crackled.

Flaring shape.

Rim divided in six spaces representing petals.

Decorated within with floral design, in low relief, surrounding sides, covering entire space beneath an encircling incised line, which is $\frac{3}{4}$ of an inch from outer edge.

Strongly modeled basal ring, glazed within and containing four spur marks.

Undamaged.

Height, 2 $\frac{7}{8}$ ". Diameter at lip, 7 $\frac{3}{4}$ ".

1297. (1907) One Bowl. Korean.

Dense paste.

Greenish-gray glaze; coarsely crackled.

Flaring shape.

Rim divided in six spaces representing petals.

Decorated within with a blossom at center of base, and a band of peony blossoms and foliage encircling the surface in low relief, below an incised line $\frac{5}{8}$ of an inch from the outer edge.

Low basal ring, containing three spur marks.

Undamaged.

Height, 2 $\frac{3}{4}$ ". Diameter, 7 $\frac{1}{2}$ ".

1298. (1908) One Small, Circular, Flat Unguent Bottle. Korean.

Dense, buff paste.

Greenish-gray glaze; crackled.

Decorated on shoulder with two sprays of blossoms and foliage and two butterflies, all in black and white, Unkaku style, under glaze.

Low basal ring, with two spur marks and a small area of glaze within. The lip is broken off.

Height, 1 $\frac{1}{2}$ ". Diameter, 2 $\frac{3}{4}$ ".

Oriental Pottery

1299. (1909) One Small, Circular, Flat Unguent Bottle. Korean.

Dense, buff paste.

Greenish-gray glaze; crackled.

Decorated on shoulder with an archaic design, including eight semi-circles each of which contains daisy blossoms; the under side of the bottle is decorated with four single floral designs; all of the decorations, in black and white.

Low, circular basal ring, with three spur marks.

A small area is chipped off the under-side of the lip in one place.

Height, $1\frac{3}{4}$ ". Diameter, $2\frac{7}{8}$ ".

1300. (1910) One Small, Circular, Flat Unguent Bottle. Korean.

Dense, buff paste.

Greenish-gray glaze; crackled.

Decorated with three peony blossoms in white, on shoulder.

Strongly modeled basal ring, with three spur marks within.

Slight chipping on lip.

Height, $1\frac{5}{8}$ ". Diameter, 3".

1301. (1911) One Small, Circular, Flat Unguent Bottle. Korean.

Dense, buff paste.

Greenish-gray glaze; crackled.

Decorated with a circular scroll of daisy blossoms and foliage around shoulder, between two bands of narrow rings.

The lower half of the bottle is decorated with four clusters of daisy blossoms. The floral designs are in black and white.

Small basal ring, showing three spur marks on edge.

Undamaged.

Height, $1\frac{3}{4}$ ". Diameter, $2\frac{5}{8}$ ".

1302. (1912) One Small, Circular, Flat Unguent Bottle. Korean.

Dense, buff paste.

Dull gray glaze; uncrackled.

Decorated on shoulder with lotus leaves around neck, enclosed with two rings, outside of which appears a circular band of foliage surrounded by a single ring; all of these decorations are incised.

Low basal ring, within which three spur marks appear.

Undamaged.

Height, $1\frac{3}{8}$ ". Diameter, $2\frac{5}{8}$ ".

1303. (1913) One Water Holder. Korean.

Hard, dense paste.

Gray glaze; crackled.

Modeled in the shape of a duck.

The wing and tail feathers, together with a lotus bud and flower which trails from the bird's beak, are in relief.

Flat base with three spur marks.

The original bill is missing, but is replaced in plaster.

Height over head, 3".

Oriental Pottery

1304. (1914) One Circular, Flat-covered Incense Box. Korean.

Dense, buff paste.

Greenish-gray glaze; uncrackled.

The top shows a circular medallion, the center of which contains a single peony blossom surrounded by a band composed of eight daisies. The outer band of the medallion is of archaic design; around the edge, two bands of archaic key design. The decorations on top of cover are in black and white; the others are in white; all incised. The base is flat and shows three spur marks. The cover has been broken in two, and an area 1" long is missing from the inner rim of the cover.

Height, $1\frac{3}{8}$ ". Diameter, $3\frac{1}{4}$ ".

1305. (1915) One Pear-Shaped Bottle. Korean.

Hard, buff paste.

Gray glaze, with an area of golden stain on one side and an area of mottled yellow encircling the base; crackled. Decorated with six vertical panels reaching from base to neck, divided by double lines in black and white. An elongated spray of daisies in black and white, under the glaze.

Large circular basal ring, unglazed.

A silver rim encircles the mouth, which latter seems to have been shortened by breakage.

Height, $12\frac{1}{4}$ ".

1306. (1916) One Galipot. Korean.

Heavy, dense buff paste.

Gray glaze, with areas of golden discoloration; crackled. The decorations consist of a band of archaic design around mouth, and two weeping willow trees and four tall flowering weeds around body, all incised, in black and white.

Coarsely modeled circular basal ring, containing two thumb marks impressed in the paste and small masses of kiln slag.

The mouth is covered with a silver ring.

Undamaged.

Height, $12\frac{3}{8}$ ".

1307. (1917) One Galipot. Korean.

Dense, buff paste.

Greenish-gray glaze; uncrackled.

The body is decorated with three clusters of peony blossoms and foliage boldly incised in the paste, and a circular band of key design around foot.

Circular basal ring, showing seven large spur marks on edge.

Portions of the lip are missing and have been restored with plaster, otherwise the jar is undamaged.

Height, 12".

Oriental Pottery

1308. (1918) One Galipot. Korean.

Dense, buff paste.

Greenish-gray glaze, mottled with cream tones in areas; crackled.

Decorated around neck with encircling clouds; around base with encircling clouds and a band of key design; around the body four tall clusters of peony blossoms and foliage; all incised in the paste.

Low basal ring, glazed within, and showing several spur marks, four of which have slight deposits of kiln slag.

A small area is broken from edge of lip which has been restored with plaster, otherwise the jar is intact.

Height, 14 $\frac{3}{8}$ ".

1309. (1919) One Galipot, with Pottery Cover. Korean.

Dense, buff paste.

Greenish-gray glaze, with an area of golden discoloration; crackled.

The decorations consist of a circular band of floral design around neck, and four vertical masses of peony blossoms and foliage around body; a single band of key design around foot, all incised in the paste.

Four handles on shoulder, all of which are broken.

Low basal ring, glazed within and showing a deep impression in the paste made with the finger of the potter.

An area $\frac{1}{2}$ " long is chipped in the outer edge of the foot.

The cover has an open-work handle on top, around which cloud designs are incised.

An archaic design surrounds the outer edge.

Within the cover, three spur marks.

Height over cover, 12".

1310. (1920) One Galipot. Korean.

Dense, buff paste.

Dark, olive-colored glaze, with brown area on shoulder covered with a creamish-white splash near neck; finely crackled.

Decorated with two groups of water lilies around shoulder, the stems of which are incised and the foliage painted in creamish-white.

Low basal ring, chipped on edge; within the basal ring, splashes of thin metallic brown glaze.

Slight restoration, in plaster, on lip.

Height, 13 $\frac{3}{8}$ ".

Oriental Pottery

1311. (1921) One Gourd-Shaped Wine Jar. Korean.

Dense, buff paste.

Greenish-gray glaze; coarsely crackled.

Small pottery stopper. Long spout and twisted handle, with eye-let at top.

The decorations consist of floral and key designs on stopper; a band of key design surrounds the small mouth; cloud designs on neck; two masses of peony blossoms and foliage on body and cloud designs around spout and handle; all the decorations are incised in the paste.

Flat base with an area of glaze surrounded by an unglazed ring; thread marks appear in the unglazed ring. Five spur marks.

A slight reparation in plaster appears on one side of the mouth; otherwise the piece is complete.

Height over stopper, 14".

1312. (1922) One Melon-Shaped Wine Holder, with Pottery Cover. Korean.

Dense, buff paste.

Beautiful, soft celadon glaze, with an area of darker discoloration partially covering the back of the jar.

Flat handle, with eye-let at top and round spout.

Decorated with a band of archaic design around top of shoulder and eight vertical designs of peonies and daisies in alternating order around body; these decorations are incised and filled in with black and white.

The base of the holder is modeled to represent a lotus throne in low relief.

The cover is corrugated and has an open eye-let, a part of which is missing.

Very low basal ring, within which a circular area of applied glaze. Six spur marks on rim.

The edge of the cover and lip of spout are slightly chipped.

Height over cover, 8½".

1313. (1923) One Bulbous Wine Holder, with Pottery Cover. Korean.

Heavy, dense paste.

Greenish-gray glaze; coarsely crackled.

Flat handle with eye-let projecting toward mouth.

Spout modeled to represent the stem of a melon.

The body is decorated with melon vines, blossoms and foliage, all of which are in pale-green reserve, against a dark-olive back-ground; the leaves and blossoms have delicately incised outline markings.

Very low basal ring, within which four prominent spur marks appear.

The body is undamaged. Very slight restorations have been made to the eye-let and underside of the cover.

Height over cover, 7".

Oriental Pottery

1314. (1924) One Long-Necked Bottle. Korean.

Dense, buff paste.

Greenish-gray glaze; crackled.

The body is of globular form and the neck is octagonal. The decorations consist of cloud designs on neck, an archaic design at point where neck and shoulder meet; three groups of peony blossoms and foliage on body and an archaic lotus throne design at base.

Boldly modeled basal ring within which small masses of kiln slag appear.

The eye-let on neck near mouth is broken; otherwise, intact.

Height, 12½".

1315. (1925) One Water Bottle, with Flaring Mouth and Short Curved Spout. Korean (?). (Hagi, Nagato.)

Hard, buff paste.

Gray glaze, with pink areas; many blisters appear in the glaze, from many of which pink tones and crackles expand.

The impress of the potter's fingers appears on one side near foot and in rim of mouth.

Circular basal ring, the inner edge of which is cut to a bevel.

Undamaged.

Height, 10¾". Diameter of mouth, 3¼".

1316. (1926) One Large Jar. Korean.

Dense, heavy paste.

White glaze; finely crackled. About one-third of the glaze is of a very soft quality and without glassy effect and shows areas of very delicate pale brown discoloration; the balance of the glaze shows a glassy surface and is discolored with beautiful tiger-skin mottling.

Thick basal ring entirely glazed within and containing six pale-pink spots. (These spots strongly suggest Hagi effects, hence the thought that this specimen may have been made in Nagato.)

The mouth of the jar is cracked in several places and an area one inch long is chipped from its outer surface.

Height, 14½".

Oriental Pottery

1317. (1927) One Vase. Persian.

Dense paste.

Ivory white glaze; coarsely crackled.

Decorated with eight vertical panels, equidistant, surrounding the body and reaching from base to shoulder; also with two circular bands, one around neck and the other on top of the shoulder. Four of the vertical panels contain inscriptions reserved in white glaze. The circular band on shoulder also is decorated with a similar inscription.

The remaining four vertical panels and the circular band around neck, contain floral decorations.

The coloring of the panels and bands is in rich ultramarine blue and black. Silvery iridescence appears over the greater part of the surface.

Circular basal ring, deeply hollowed; the glaze which originally thinly covered the same, has very largely disappeared.

Repaired, but intact.

Height, 7¼". Diameter at mouth, 2½".

1318. (1928) One Ovoid Jar. Nearer East. Rakka.

Very soft, buff paste.

Pale, greenish-white translucent glaze, forming a flowing welt with drops around base, crackled; slight shimmering iridescence.

The decorations on body are boldly designed floral scrolls separated by a pair of broad vertical lines equidistant, running from foot to neck. In one zone a single vertical line of full length and another of one-half length appears. Around the neck, a single broad band of simulated inscriptions. The entire outer field is covered with many small points applied with a brush, representing spears of grass. All of the decorations are painted in rich brown.

Broad foot unglazed. The mouth is missing and restored in plaster. The body also shows restorations.

A cover not belonging to this jar accompanies it. The cover is oval-shaped and shows a beautiful band of inscriptions around the shoulder, painted in the same color as jar.

Height of cover, 2⅞". Diameter of cover, 4⅝".

1319. (1929) One Cylindrical Jar, with Flaring Mouth. Nearer East. Rakka.

Extremely soft, buff paste.

White translucent glaze, very rich silvery iridescence; coarsely crackled.

The decorations on body consist of six swallows, each flying upward, between tall rose stems bearing buds; on shoulder a narrow encircling band of zig-zag design; all painted in beautiful turquoise and black.

Coarsely modeled basal ring, with parts missing.

Fragments from other pieces are inset on neck and in a small area on body near foot.

Body much cracked.

Height, 9¾".

Oriental Pottery

1320. (1930) One Tile. Nearer East. Rakka.

Soft, buff paste.

Creamish-white glaze, uncrackled, iridescent, covering face only.

The decorations consist of right-angled lines about half-an-inch wide, in bluish-black, forming squares about three-quarters of an inch each, which cover the entire face of the tile.

Intact.

9½" square.

1321. (1931) One Large, Tall Tabourette. Nearer East. Rakka.

Soft paste.

Hexagonal walls, flat top, six feet; the walls and top are articulated; the closed spaces between the open perforations are formed to represent six pointed stars with border in relief. Two bands of inscription modeled in relief, one at top and one at bottom on outer side of each of the six wall panels. Along with other matters, these inscriptions give the maker's name as Hassan Mohamed.

The entire inner and outer surface is covered with beautiful turquoise glaze, mottled with rich golden iridescence; crackled.

One of the feet has been repaired, otherwise the tabourette is intact.

Height, 15".

1322. (1932) One Oblong Ink-Stand, with Four Low, Circular Feet. Nearer East. Rakka.

Soft paste.

Turquoise glaze, rich iridescence; coarsely crackled.

The decorations are in relief and consist of inscriptions and scroll designs in the two large side panels; architectural designs in the two narrow end panels and scroll designs surrounding the two circular openings on top.

Three feet repaired, otherwise intact.

Height, 7⅞". Width, 11".

1323. (1933) One Bulbous Wine Holder, with Small Circular Neck, Broken Top and Small Spout Projecting from Shoulder, with Pottery Cover. Korean.

Heavy, dense paste.

Greenish-gray glaze; coarsely crackled.

The decorations surrounding the body consist of a landscape showing one willow tree, various blossoming plants, sprays of blossoming reeds, four swimming ducks and two storks, one standing and the other flying; below the landscape and surrounding the foot, is a band of lotus blossoms, around the neck six flying storks amidst cloud forms are seen. The front of the small spout shows a flower with twelve petals in white.

The decorations are all in Unkaku style in black and white.

Low, circular basal ring, glazed within.

Height, 10¼".

Oriental Pottery

1324. (1934) One Bulbous Wine Holder, With Circular Neck and Spout Projecting from Shoulder. Korean.

Heavy, dense paste.

Dark-gray glaze; coarsely crackled.

The decorations on body consist of many circular medallions of floral design which appear above a band of key design which encircles the foot.

The decorations are in Unkaku style in white enamel.

Coarsely modeled basal ring, glazed within.

The cover of the spout is missing and a portion of the stem rising above the swell of the neck is broken off.

Height, 13½".

1325. (1935) One Flower Vase. Korean.

Hard, buff paste.

Cool gray glaze; crackled.

Decorated with four sprays of blossoming shrubs equidistant around body; a band of key design around foot and another band of conventionalized floral work around neck. All of these decorations are incised in the paste and filled in with white.

Four small open handles on shoulder.

Flaring foot with broad basal ring; within the basal ring a circular area of thick glaze.

Height, 10".

1326. (1936) One Vase. Greek.

The body tapers both ways from the centre.

Hard paste.

White, brown and lead-colored glaze; finely crackled.

The decorations consist of three circular bands surrounding body in each of which three rings of dots appear in brown on white. Between the upper and lower bands, and divided by the centre band, two circular areas show triangular markings in brown, edged and dotted with white.

Around the base, vertical lines 3¼" high, in brown edged with white.

The glaze has peeled off in places.

Intact.

Height, 12¾".

Diameter of mouth, 2½".

Diameter of foot, 1".

Miscellaneous

42. **One Bronze Kwannon.**
The figure of the deity stands upon a lotus flower which rests upon an octagonal base; her right hand projects in front; her left hand at a lower elevation, holds a bottle-shaped vase. A large moveable shield rises behind and above her head. The figure can be separated from the base and from the shield.
The figure proper is doubtless of Tempio period.
The base and shield are probably of later make.
Height from base to top of shield, 19".
43. **One Bronze Statuette. Egyptian.**
Figure of a woman standing wearing a crown; her left hand extended.
The base is oblong and has two prongs underneath extending downward.
Height, 8½".
44. **One Bronze Cup. Greek.**
Large flaring mouth.
The exterior of the bowl is decorated with a landscape, including nude figures, birds, trees, etc., conventional design surrounds the neck and lip, all in low relief.
The foot is very small and has been detached from the body.
Excavated in Egypt.
Height, 5⅛".
45. **One Small Bronze Figure of Queen Maht. Egyptian.**
The queen is seated and rests both hands upon her knees. Her crown is missing.
Found at Mitrahena.
Height, 4".
46. **One Bronze Figure of a King. Egyptian.**
Cast in a semi-reclining position. The eyes and coil of hair are in black and gold. The back of the head-dress is inlaid with bands of copper; the front of the head-dress is inlaid with dark metal. The crown is missing. The pedestal upon which his feet rest has hieroglyphic inscriptions on all four sides.
Discovered at Abydos.
Height, 5⅞".

Miscellaneous

47. **One Bronze Lamp. Syrian.**
 The burner is at one end of the casting; the other end rises in a half circle and is formed to represent a unicorn's head. The cover of oil well, represents Apollo. An ancient repair on neck near the burner.
 Wood stand.
 Length, $9\frac{1}{4}$ ".
 This lamp came from Syria, having been taken from Damascus to Cairo by Mr. Casira, of Cairo, personally, during the spring of 1908.

48. **One Bronze Statue Amen Ra. Egyptian.**
 The deity stands upon an oblong pedestal and wears a high crown; the crown is inlaid with gold, damaged and repaired in places.
 Height from lower edge of pedestal to top of crown, $12\frac{1}{2}$ ".
 Pedestal measures, $6\frac{1}{2}$ "x $2\frac{7}{8}$ ", and is $1\frac{3}{4}$ " thick.
 Found at Memphis. Probably a specimen of the Twenty-sixth Dynasty.

49. **One Bronze Fragment of a Pectoral. Egyptian.**
 A crowned head of Isis attached to a breastplate.
 The headdress is inlaid with blue enamel and shows traces of gold-leaf covering. The part to which the head is attached has very delicately-cast geometrical designs upon its upper surface.
 Height from top of crown to base, 8".
 Found at Memphis and supposed to have been made in the Twenty-sixth Dynasty.

50. **One Bronze Statue Anubis. Egyptian.**
 Inlaid with lines of gold around its eyes, and with inscriptions incised in the bronze pedestal upon which it stands.
 Extreme height, including base, $9\frac{3}{4}$ ".
 Fourth Dynasty.

51. **One Low, Circular Bronze Bowl. Persian.**
 Around the body of the bowl, seven medallions, equally spaced, each of which contains two figures, some of which are kneeling, some seated and some standing. The figures are incised and parts are inlaid with gold and silver; around the figures, floral designs are incised. Between the medallions and elsewhere on the outer surface, different designs are incised and filled with gold and silver. A fracture appears on one side near base and small fragments of the metal are missing.
 Height, $2\frac{5}{8}$ "; diameter of mouth, $3\frac{1}{4}$ ".

52. **One Small Bronze Lamp. Persian.**
 The handle is of open loop-shape, surmounted with an elephant ridden by a man.
 The base flares and is decorated with perforated designs.
 Height to top of handle, $5\frac{3}{8}$ "; diameter of flaring foot, $2\frac{1}{2}$ ".

Miscellaneous

53. **One Small Reclining Gazelle. Stone of Purple Blue Color. Egyptian.**
Finely cut, head near hind feet.
Cartouche cut on base.
Length, $\frac{5}{8}$ ".
54. **One Standing Figure of Osiris. Egyptian.**
Liver-colored stone, showing traces of gold-leaf covering.
Inscription at his back.
Height, $2\frac{3}{4}$ ".
Found at Mitrehane.
55. **One Irregular Fragment of Sculpture. Egyptian.**
Soft, white stone.
The front is decorated with a human head, in relief.
Height, 6"; width, $5\frac{1}{2}$ ".
Discovered in the Fayoum district and sculptured in the time of Soter the Second, about 117 B. C.
56. **One Irregular Fragment of Sculpture. Egyptian.**
Soft, white stone.
The front decorated with a hawk, in low relief.
Height, 3"; width, 6".
Discovered in the Fayoum district and sculptured in the time of Soter the Second, about 117 B. C.
57. **One Irregular Fragment of Sculpture. Egyptian.**
Soft, white stone.
The front is decorated with the head of an alligator, in low relief.
Height, 3"; width, $4\frac{7}{8}$ ".
Discovered in the Fayoum district and sculptured in the time of Soter the Second, about 117 B. C.
58. **One Irregular Fragment of Sculpture. Egyptian.**
Soft, white stone.
It is decorated with a young chicken, in low relief.
Height, $4\frac{3}{8}$ "; width, 4".
Discovered in the Fayoum district and sculptured in the time of Soter the Second, about 117 B. C.
59. **One Piece of Sculpture. Egyptian.**
Soft, gray stone.
Front side shows a standing goose sculptured in low relief. The bird is complete, but one corner of the original piece is missing.
Height, $5\frac{3}{4}$ "; width, 6".
Discovered in the Fayoum district and sculptured in the time of Soter the Second, about 117 B. C.

Miscellaneous

60. **One Piece of Sculpture. Egyptian.**
Soft, gray stone.
Front side shows a standing goose sculptured in low relief. The bird is complete, but the border in relief, surrounding the goose, is chipped in several places. This specimen is in lower relief than S. I. No. 59. Height, $5\frac{3}{4}$ "; width, $6\frac{3}{8}$ ".
Discovered in the Fayoum district and sculptured in the time of Soter the Second, about 117 B. C.
61. **One Statuette of Isis and Horus. Egyptian.**
Hard, grayish-blue stone.
Height, $1\frac{1}{2}$ ".
62. **One Standing Figure of Anubis. Egyptian.**
Lapis lazuli.
Height, $1\frac{3}{8}$ ".
63. **One Reclining Lion. Egyptian.**
Lapis lazuli.
Length over base, $1\frac{1}{8}$ ".
64. **One Black Basalt Stele. Egyptian.**
The stele is covered with Egyptian inscriptions incised, and bears upon its face, in relief, the figure of Horus wearing the crown of Bess, standing upon two crocodiles and holding in both hands various animals, reptiles and insects.
Height, $7\frac{1}{2}$ "; width, $4\frac{1}{4}$ ".
65. **One Small piece of Green Glass, with Ibis in White and Black. Egyptian.**
Length, $\frac{3}{4}$ ".
66. **One Standing Wood Figure of a Man. Egyptian.**
The head-dress is stained in black. His hands are beside him and in each he carries a circular object. One-half of his left foot is missing.
Height of figure over pedestal, 10".
Said to be Eleventh Dynasty. Discovered at Assuit.

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Whereas, on the fifth day of May, 1906, Charles L. Freer, of Detroit, Michigan, by instrument in writing, did grant and convey unto the Smithsonian Institution, an establishment created by Act of Congress, certain art objects belonging to him and particularly enumerated in the printed inventory attached to and made a part of said instrument; and

Whereas, it was provided by paragraph two of said instrument, as follows:

“Said first party may add other appropriate objects, to be selected by him, to those enumerated in said inventory, and such other objects when transferred to said second party shall be subject in all respects to the terms and conditions enumerated in this instrument;” and

Whereas, said Charles L. Freer has added other appropriate objects to those enumerated in the said inventory and now desires to transfer the same to the said Institution, under, and subject to all of the terms and conditions enumerated in said instrument; now, therefore;

Know all men by these presents, that said Charles L. Freer of the City of Detroit, County of Wayne and State of Michigan, party of the first part, for and in consideration of the sum of one dollar and other valuable considerations to him in hand paid by the said Smithsonian Institution, party of the second part, receipt whereof is acknowledged, has bargained and sold, and by these presents does grant and convey unto the said party of the second part, and unto its successors, the art objects belonging to said party of the first part, and now in his possession at No. 33 Ferry Avenue, East, in the City of Detroit, Michigan, particularly enumerated in the printed inventory hereunto attached and made a part hereof; To Have and To Hold the same unto the said party of the second part and its successors forever.

The said party of the first part for himself, his heirs, executors and administrators, does covenant and agree to and with the said party of the second part, and its successors, to warrant and defend the sale hereby made of the said art objects unto the said party of the second part and its successors, against all and every person or persons whatsoever.

This transfer and sale is made by said party of the first part and is accepted by said party of the second part, subject in all respects to the terms and conditions particularly set forth in said instrument, dated the fifth day of May, 1906.

In Witness Whereof, the said party of the first part has hereunto set his hand and seal, and the said party of the second part has caused this instrument to be executed in duplicate by its Secretary, and its seal to be hereunto affixed, this tenth day of May, 1909.

CHARLES L. FREER (*Seal*)

Signed, sealed and delivered
in presence of

SMITHSONIAN INSTITUTION
by

HERBERT E. BOYNTON,
As to Charles L. Freer.

RICHARD RATHBUN,
Acting Secretary.

H. W. DORSEY,
As to Smithsonian Institution.

(*Seal*
Smithsonian Institution)

An Appendix (III)
to
An Inventory

An Appendix (III)
to
An Inventory of the

Collections of Charles L. Freer

Presented to the Smithsonian Institution, or to
the United States Government, under the
terms of his letter to the President,
dated December 14, 1905

DETROIT
PRINTED PRIVATELY
1910

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The brief descriptions given in this inventory are intended to aid in the identification of the objects mentioned. A descriptive catalogue to be issued later will include additional information for students and others.

American Paintings, Drawings, Sketches

DWIGHT W. TRYON.

OIL PAINTINGS

Autumn Morning.

On wood panel—Oblong, 43"x29".
Signature, "D. W. Tryon, 1908-09."

Twilight—Autumn.

On wood panel—Oblong, 30"x20".
Signature, "D. W. Tryon, 1909-10."

American Paintings, Drawings, Sketches

THOMAS W. DEWING.

PASTELS

Pastel No. 4.

On brown paper—Upright, 10"x7", exposed surface.
Signature, "T. W. Dewing, 4."

Pastel No. 6.

On brown paper—Upright, 10 $\frac{3}{8}$ "x6 $\frac{7}{8}$ ", exposed surface.
Signature, "T. W. Dewing, 6."

Pastel No. 14.

On brown paper—Upright, 10 $\frac{1}{8}$ "x6 $\frac{7}{8}$ ", exposed surface.
Signature, "T. W. Dewing, 14."

American Paintings, Drawings, Sketches

ABBOTT H. THAYER.

OIL PAINTING

Portrait of a Lady.

On canvas—Upright, $29\frac{1}{4}$ "x $22\frac{3}{4}$ ", exposed surface.
Signature, "A. H. Thayer."

American Paintings, Drawings, Sketches

CHILDE HASSAM.

OIL PAINTING

The Chinese Merchants.

On canvas—Oblong, 36"x20".

Signature, "Childe Hassam, 1909," in upper left corner.

American Paintings, Drawings, Sketches

JAMES McNEILL WHISTLER.

OIL PAINTINGS

Nocturne. Blue and Gold—Valparaiso.
On canvas—Upright, 30"x20".
Unsigned.

The Little Faustina. (Unfinished.)
On canvas—Upright, 20"x12".
Unsigned.

PASTELS

A Study in Red.
On brown paper—Upright, 11"x5½".
Signature, Butterfly at left of figure.

Blue and Rose—The Open Fan.
On brown paper—Upright, 11"x7".
Signature, Butterfly in front of figure near floor.

Etchings and Dry Points

JAMES McNEILL WHISTLER.

W. 60—Rotherhithe	1 impression
W. 95—Elinor Leyland	1 impression
W. 107—The Model Lying Down.....	1 impression
W. 206—The Seamstress	1 impression
W. 212—The Menpes Children	1 impression

Oriental Paintings

SCREENS

(129) **Artist Unknown. Japanese.**

(In Japan attributed to Oguri Sotan.)

One pair 6-fold screens.

Painted on gold background.

Richly colored floral decorations, powerfully drawn and intertwined, cover both screens.

145. On one, the principal flowers are blue and white hydrangeas, rich red, yellow and white lilies, pink and white morning-glories, red carnations, bamboos, etc.

146. On the other screen, large white peonies, small yellow sun-flowers and several other varieties.
Height of panels, 71".

PANELS

65. (65) **Kinmochi Kose. (Unsigned.) Japanese.**

Painted on silk in colors and gold.

Monju, seated upon a lion, holds a sword in the right hand and a lotos stem with bud, bearing scriptures, in left hand.

A small attendant stands in the lower left corner.

Clouds below and behind the lion.

At the top of the picture two small panels with writing, one white, the other red; a third panel at left dimly seen.

Upright.

24½" high. 10" wide without frame and mount.

39¼" high including frame and mount.

66. (66) **Koyetsu. Japanese.**

Painted on dull brownish-pink paper ground in colors and gold.

Two bamboo trees; one in gold and one in green at right; cluster of bamboo foliage in gold and green in foreground at lower left.

Seal of Koyetsu at lower right.

Size, 7"x7".

67. (67) **Koyetsu. Japanese.**

Painted on dull blue paper ground in colors and gold.

Two butterflies, in cream and dull browns, flying through grasses in gold and olive.

Seal of Koyetsu in lower right.

Size, 7"x7".

Oriental Paintings

JAPANESE

68. (68) **Koyetsu. Japanese.**
Painted on dull pink paper ground in colors and gold.
Branches of flowering plum tree in gold, brown and creamish-white.
Seal of Koyetsu at lower right.
Size, 7"x7".
69. (69) **Koyetsu. Japanese.**
Painted on dark purplish paper ground in gold and ink tints.
A stork stands in water facing a low rock; behind and above him grasses and one long-stemmed blossom in gold and ink.
Seal of Koyetsu at left behind the stork.
Size, 7"x7".
70. (70) **Koyetsu. Japanese.**
Painted on dark brown paper ground in colors and ink.
Two creamish-white rabbits amidst gold and green grasses.
Seal of Koyetsu at lower right.
Size, 7"x7".
71. (71) **Koyetsu. Japanese.**
Painted on dull gray-blue paper ground in colors and gold.
Stems of chrysanthemums with golden blossoms and dark brownish-green foliage.
Seal of Koyetsu at lower left.
Size, 7"x7".

KAKEMONO

312. (612) **Kenzan. Japanese.**
Painted on paper in colors.
Stems of chrysanthemums showing foliage, five fully opened blossoms and two buds.
An inscription in black ink at top.
Height, 42 $\frac{1}{4}$ ". Width, 11".
313. (615) **Kuo Hsi. 1040 to 1080. Sung. Chinese.**
(Kwakki—Japanese name.)
Painted on silk in ink and tints.
A mountainous landscape.
In the foreground, a stream with a boat, containing five figures, landing at the foot of a pathway which leads past a farm house upwards to a temple seen at a high elevation.
A group of trees on a knoll in the near foreground and a bridge crossing the stream further inland.
Signature and two red seals in lower left corner; four red seals in upper right corner.
Evidence of the painting having been washed at time of mounting.
Height, 50 $\frac{1}{2}$ ". Width, 22 $\frac{1}{2}$ ".

Oriental Paintings

KAKEMONO

314. (618) **Chong Kan. Sung. Chinese.**
 Painted on silk (very much worn) in ink and colors.
 A landscape with water course in the foreground.
 Three hunters on horseback.
 Inscription in ink and two red seals on mount at right side.
 Height, 36½". Width, 20½".
315. (620) **Emperor Chang Wa. Ming. Chinese.**
 Painted on silk in ink.
 A landscape showing two oxen; one standing, the other lying in the foreground.
 In the middle distance, the herdsman rests near some rocks and two large trees.
 In the distance a stream, two clumps of rocks and a hill-line dimly seen.
 Signature at the top over an unusually large red seal.
 In the lower right corner, two red seals.
 Height, 28½". Width, 15".
316. (621) **Chao Meng-fu. Born 1254. Yuan. Chinese.**
 Painted on silk in ink and colors.
 Two white and one cream colored horses and riders in a level space with four large trees.
 In the foreground, a large rock, small bamboos, grasses, etc., strongly drawn.
 Seal of Chao Meng-fu and one in lower left corner.
 Height, 74½". Width, 38".
317. (622) **Liu Fang. Yuan. Chinese.**
 Painted on silk in ink and tints.
 Shoki is seen on a clump of rocks at the left.
 Behind him an imp holding a staff in his right hand.
 Below and in front of Shoki a number of impish figures and a dish containing fruit.
 Signature and seals in lower left corner.
 Height, 40¼". Width, 23¾".
318. (623) **Yung Pu Tsu. Sung. Chinese.**
 Painted on silk in ink.
 A bough of a plum tree in blossom, snow covered.
 Signature and one seal in upper left corner and additional seal in each of the lower corners.
 Two lengthy inscriptions in manuscript on paper at top of picture.
 Height, 55¾". Width, 24¾".
319. (624) **"Lu-ge," Lii Chi. Ming. Chinese.**
 Painted on silk in colors.
 In the foreground, tall rocks extending upward, grasses, bamboos and a low shrub bearing yellow and white blossoms and red berries.
 From behind the rocks a gnarled trunk of a peach tree with fruit and blossoms seen against a background with clouds.
 Signature in lower left corner with two small red seals.
 Height, 51". Width, 22½".

Oriental Paintings

KAKEMONO

320. (626) T'ang Yin. Ming. Chinese.
Painted on silk in colors.
A mountainous landscape with precipitous, round-topped cliffs and a small red temple in the background.
In the foreground, a swiftly flowing stream crossed by a bridge upon which a horse and rider and two footmen are crossing.
In the middle distance two groups of buildings.
In the nearer group seven persons and a horse are seen; a winding path appears and disappears at different elevations at the left.
An inscription, signature and three red seals in upper left corner.
Additional seals in each of the other three corners.
Height, 71". Width, 24½".
321. (627) "Hung Gu Stzu." Tang. Chinese.
Painted on silk in ink and tint.
A mountainous landscape.
In the foreground, a series of small water-falls. A post and rail fence nearby extends inward on a rocky ledge. Near the water-falls, a group of five figures and a horse. Across the stream and further up the mountains at the left, several figures are seen; one accompanied by a tiger.
The path used by these figures ends at a temple building at the left.
A number of dimly seen mountain peaks in the far distance.
Pine and other trees are scattered throughout the scene. The entire subject is most masterly handled.
In re-mounting, the painting was trimmed and no signature appears.
One small red seal in lower left corner.
Many inscriptions in ink and numerous red seals on conventional modern mount.
Height, 57½". Width, 29⅞".
322. (631) Kuo Hsi. 1040 to 1080. Sung. Chinese.
(Kwakki—Japanese name.)
Painted on silk in ink and tints.
A rocky landscape in the foreground; at the right, a bridge being crossed by two horsemen and two footmen; at the left, a small house in which a single figure sits. At the top, a flock of wild geese flying near a four-storied pagoda.
Signature in upper right hand corner. Six red seals.
Height, 46½". Width, 25⅞".

Oriental Paintings

KAKEMONO

323. (632) Ni Tsan. 1301 to 1374. Yuan. Chinese.
(Unrin—Japanese name.)
Painted on paper in ink.
A mountainous landscape.
Two large trees and rocks in the foreground.
In the middle distance, a group of buildings and trees half way up the mountain.
At the left, in the distance, dimly seen outlines of a hill.
Two inscriptions; one by the artist signed "Tsan" and the other is by the Emperor Chien Lung, and ten red seals.
Height, 27¼". Width, 13⅜".
324. (633) Ch'iu Ying. Ming. Chinese.
(Kiuyei—Japanese name.)
Painted on silk in colors.
A river view showing rocks and shrubbery in the right foreground; a boat shaped like a lotos petal, containing two children in the bow, is being steered by a woman who stands astern, through swiftly running water.
In the distance, a flying phenix and three steep mountain peaks rising above encircling clouds.
Signature, "Zi-pu Ch'iu Ying," and one red seal.
Height, 39¼". Width, 13⅞".
325. (634) Chao Meng-fu. Born 1254. Yuan. Chinese.
Painted on paper in ink and colors.
A landscape with rocks in foreground; a large tree and hill in the middle distance; high peaks dimly seen beyond—all in ink.
A dapple horse, saddled, is striving to free himself from his rider who has dismounted and is tugging at the bridle.
The horseman has a long beard and wears a red coat.
Signature and date in upper left corner—"Chao Meng-fu—1295."
Height, 26½". Width, 11¾".
326. (635) Mi Fei. 1051 to 1107. Sung. Chinese.
(Bei-gen-sho—Japanese name.)
Painted on rich brown silk in ink.
A landscape.
Two large trees in the foreground; in the middle distance, low hills and temple buildings surrounded by trees and backed by two high-pointed tree-covered mountains partially hidden by clouds.
In the far distance, an additional mountain peak dimly seen.
In the upper right hand corner an inscription—"The painting was done on the 3rd day of May of the second year of Emperor Chien Tsung in the country of Chisugo," and signature with seals.
Height, 89⅝". Width, 49¾".

Oriental Paintings

KAKEMONO

327. (636) Pien Luan. Tang. Chinese.

Painted on silk in colors.

A bird rests upon a branch of a tree bearing deep red blossoms and green foliage; below the bird, a branch of another shrub bearing white blossoms.

A butterfly in white in the distance.

Signature in the upper right hand corner accompanied by one seal. Seven other seals on silk.

Height, 24". Width, 13 $\frac{3}{4}$ ".

328. (637) Chao Meng-fu. Born 1254. Yuan. Chinese.

Painted on silk in colors.

A Rakan sits upon a rock covered by a red rug. He holds in his right hand the handle of a long-haired brush; his left hand grasps the hair of the brush. He wears a red coat. Behind his bared head a nimbus. Before him his sandals rest upon a low, flat stone.

Signature and date at his right—"Chao Meng-fu, 1307 A. D." Two red seals follow his name and two additional seals in lower corners.

Upper right corner contains inscription in ink giving the name of the Rakan.

Height, 16 $\frac{1}{4}$ ". Width, 11 $\frac{7}{8}$ ".

329. (638) Wu Chung Kuie. Yuan. Chinese.

Painted on silk in ink.

A clump of rocks with young bamboo trees wind driven.

Signature and two red seals in upper left corner.

Height, 62 $\frac{1}{2}$ ". Width, 33 $\frac{1}{2}$ ".

330. (639) Pien Luan. Tang. Chinese.

Painted on silk in ink and tints.

An eagle perched upon a projecting rock.

Powerfully drawn branches and foliage with red berries surround the rock.

Two red seals—one at left side of rock and one in lower left corner.

Certificate in manuscript on mount near upper left hand corner.

Height, 42 $\frac{1}{2}$ ". Width, 24 $\frac{3}{4}$ ".

331. (641) Li Yue. Sung. Chinese.

Painted on silk in colors.

A seated Lohan with both hands extended before him, palms upward; at his side a kneeling figure with hands upward in an attitude of supplication. Behind the Lohan, trees, rocks and a dish holding two pomegranites.

Signature at lower left side.

Height, 46 $\frac{1}{2}$ ". Width, 27".

Oriental Paintings

KAKEMONO

332. (642) Huang Kung-wang. (Huang Ta Chur.) Yuan. Chinese.
Painted on paper in ink and tints.
A mountainous landscape.
A stream, rising between two mountain peaks at a high elevation, flows over two falls and disappears in the middle distance, reappears and ends in the immediate foreground.
Along this stream on both sides, both low and tall trees are seen. In the middle distance a group of buildings. In the far distance, faintly seen mountain peaks rise. Flat-topped hills at the right in the middle distance.
An important inscription with signature and two seals. Also artist's name and seal appear in the upper left corner. In the upper right corner two red seals and in the lower right and left corners each five seals. On the mount three inscriptions, two of which have three red seals and one two red seals. The inscription on the painting was done by the painter himself and the Chinese are fond of this kind of writing.
Height, 26 $\frac{1}{4}$ ". Width, 12 $\frac{1}{2}$ ".
333. (643) Ch'ao Ch'ang. Sung. Chinese.
(Chō-shō—Japanese name.)
Painted on silk in colors.
One large white goose sits beside a blossoming "Hung loo-hua" shrub.
Signature and seal at left side; at the top a long inscription in manuscript.
Height, 42 $\frac{1}{4}$ ". Width, 22 $\frac{1}{2}$ ".
334. (644) Kuo Hsi. 1040 to 1080. Sung. Chinese.
(Kwakki—Japanese name.)
Painted on paper in ink.
A mountainous landscape in Winter.
In the foreground a river with a boat containing one man.
In the middle distance, a small building built out over the water.
Signature on the left. Four seals in lower right corner on painting. Two inscriptions in manuscript at the top. Three red seals on mount.
Height, 51 $\frac{1}{4}$ ". Width, 14 $\frac{1}{2}$ ".
335. (646) T'sui Po. Sung. Chinese.
Painted on silk in colors.
In the foreground a rounded rock with grasses.
In the middle distance, an eagle raising an antelope in its claws and flying away with it.
In the background a strongly painted clump of rocks above which rise shrubs with red and white blossoms.
Height, 68". Width, 34 $\frac{1}{4}$ ".

Oriental Paintings

KAKEMONO

336. (647) Hsu Hsi. The Five Dynasties. Chinese.

(Joki—Japanese name.)

Painted on silk (very much worn) in colors.

Two mandarin ducks stand on the shore of a running stream. Beside and above them a flowering shrub. On a branch of the "Hung loo-hua" shrub one bird rests and another flies overhead.

Signature and seal in lower right corner; another seal in the lower left corner and a large seal at the top.

Height, 72". Width, 30".

337. (648) Wang Yuan. Yuan. Chinese.

(Woen—Japanese name.)

Painted on yellowish-gray, slightly corrugated paper in ink.

A glass jar standing upon a circular mat containing three branches with flowers and foliage.

Beautifully executed.

Signature and two seals at the left.

In the lower left corner two red seals; in the lower right corner three red seals.

The painting is surrounded on three sides by a lengthy inscription bearing signatures and seals.

Height, 29". Width, 12¾".

338. (649) Artist Unknown. Chinese.

Painted on silk (much worn) in colors.

A mountainous landscape with a lake in the middle distance.

On the nearer shore a group of temple buildings with willow and other trees nearby which extend to the foreground.

Beyond the lake another group of temple buildings surrounded by high peaks.

Spring blossoms and frost are noticeable.

In the upper right corner an inscription, signature and two red seals by

Signature of the artist at left.

Height, 76½". Width, 40¼".

MAKIMONO OR SCROLL PAINTINGS

15. (651) Chao Hsi Yuan. Sung. Chinese.

"Spring morning in the Shen Nan district."

Painted on silk in colors.

A landscape done in miniature style, showing lake scenery with buildings, boats, people, animals, etc.

About midway of the scene, a palace appears facing the lake built upon a terrace which is surrounded by a fence; near the palace high rocks and fir trees.

The signature is painted on the side of a rocky hill near a small pavilion containing people, the path from which passes below the signature.

Inscriptions and many seals on mounting.

Length, 58½". Height, 5½".

Oriental Paintings

MAKIMONO OR SCROLL PAINTINGS

16. (652) Ch'ien Shun-chu. 13th Century. Chinese.

Painted on paper in ink and tints.

In the center of the composition, a Lohan sits in a rustic chair; his feet crossed in front; his right hand slightly uplifted with his two forefingers open and divided; his right palm is open upwards with thumb resting in palm. His boots are on the floor in front of his chair and his staff rests beside his chair. Before him a man sits upon a bench attended by a bearer holding an oblong box in his right hand.

Behind the Lohan two servants preparing food.

Unsigned. Has been cleaned.

At each end of the picture three red seals.

Three manuscript certificates follow the picture.

Length, 30 $\frac{5}{8}$ ". Height, 9 $\frac{5}{8}$ ".

17. (653) Li Lung-mien. Sung. Chinese.

(Ririomin—Japanese name.)

Painted on silk in ink.

A mountainous landscape with trees, streams and three bridges, in which many figures of Lohans and followers are seen.

At the beginning one sits in a chair reading; another sits before a rock-table talking to a companion; one holds a circular incense bowl with both hands from which smoke ascends; another rides in a two-wheeled cart, drawn by a deer; another is astride a tiger; another on a deer; another stands on a stone-bridge under which water runs swiftly. At the finish, another stone-bridge is being crossed by a Lohan with a staff over his right shoulder.

The signature is written over a red seal, "Li Kung Lin," and is found upon a steep embankment.

Four additional red seals above and below the signature; other red seals and a written signature at the beginning. Three manuscript certificates follow the painting.

Length, 138 $\frac{1}{2}$ ". Height, 11 $\frac{1}{4}$ ".

18. (654) Chao Chang Li. Sung. Chinese.

Painted on silk in colors.

An extensive landscape scene including hills, forests, waterways, villages, temples, boats, travelers and animals.

At the beginning a pavilion on a cliff and three travelers overlooking a stream. In the distance hills and low-lying clouds.

The signature at the end is located on a side-hill near which several small buildings and a stone-bridge which is being crossed by two riders and two footmen.

Two certificates in manuscript follow the painting. Seals. Length, 186". Height, 12".

Oriental Paintings

MAKIMONO OR SCROLL PAINTINGS

19. (655) Kao K'o-kung. Yuan. Chinese.
Painted on silk in ink and tints.
A mountainous scene without travelers or animals but including temple and small village buildings, one sailing craft and one row boat, each containing a single boatman. The scene ends at a lake.
Signature, inscription and two seals near upper edge about ten inches from the finish.
Six certificates in manuscript follow the painting.
Length, 75 $\frac{3}{4}$ ". Height, 10 $\frac{1}{4}$ ".
20. (656) Chao Meng-fu. Born 1254. Yuan. Chinese.
Painted on silk in colors.
Seventy-two horses and five colts in various attitudes, five being ridden and one being led; some drinking, playing and rolling.
At the end near the signature, "Chao Meng-fu Stu-nan," a gentleman, wearing a red robe, sits in a chair; before him a man kneels; at his right two other men stand.
Two certificates in manuscript follow the painting.
Length, 186". Height, 12".
21. (657) Lu Sung-nien. Sung. Chinese.
(Riushonen—Japanese name.)
Painted on silk in colors.
A landscape in miniature scale depicting a mountainous country, well watered; an important group of temple buildings including a five-storied pagoda near a small bridge; additional buildings further on partially enwrapped in clouds followed by a group of buildings around two sides of a bay containing several junks.
Earth shown in the painting is outlined in gold.
Signature on the water near hills, above one small and two large red seals; two additional red seals nearby on the mount.
Length, 130 $\frac{1}{2}$ ". Height, 11 $\frac{3}{4}$ ".
22. (658) Li Tang. Chinese.
(Rito—Japanese name.)
Very delicately executed on silk in colors.
The silk shows many cracks and stains.
A mountainous landscape seen across a river with diamond-shaped waves.
At the beginning a fish-net suspended above the water, then a flock of ducks leaving the water; rocks, boats, small domestic buildings, water-falls, willow and other trees and many beautifully drawn young bamboos.
The signature is at the end on the side of a small tree-covered hill.
Three red seals below signature.
Two certificates in manuscript, one much worn, follow the painting.
Length, 70 $\frac{3}{4}$ ". Height, 9 $\frac{3}{4}$ ".

Oriental Paintings

MAKIMONO OR SCROLL PAINTINGS

23. (659) I Yuan-chi. Chinese.

(Igen-kitsu—Japanese name.)

Painted on silk in colors.

A landscape into which a stream falls and runs swiftly. Scattered through the scene, birds in the air and on shrubbery, blossoming shrubs, vines with red berries, bamboos and grasses.

A group of one brown and four white rabbits near a blossoming rose bush.

Signature at end above three red seals.

Length, 114½". Height, 16½".

24. (660) Mi Fei. 1051 to 1107. Sung. Chinese.

(Bei-gen-sho—Japanese name.)

Painted on paper in ink and low-toned tints.

Across a body of water of varying width is seen a mountainous landscape bathed in mists; along the shore, trees, houses, temples, a bridge below a water-fall, low hills, tree-covered, and distant blue peaks.

At the end, the shore recedes in the distance, and in the broadened expanse of water the artist has written his name and impressed his seal.

A certificate in manuscript follows the painting.

Length, 116½". Height, 8½".

25. (661) Chen Li or Chao Pê Chū. Sung. Chinese.

(Haku—Japanese name.)

Painted on silk (much worn) in colors and gold outlines.

A mountainous scene with a stream rushing out from behind tall crags and disappearing from view to find an unseen discharge into a nearby lake.

On the borders of the lake, and rising from a group of temple buildings, a circular pagoda rises showing three of its stories above the tree tops.

Another group of imposing palaces are connected by a covered passageway, from which a high water-fall can be seen.

At the end of this palatial group, a pavilion with steps leading to a lake; along the near edge of this lake some sailing boats are tied; on the shore willow and other trees.

Where the lake ends in the picture small islands painted blue.

Signature.....and many seals in lower corner at end of picture.

A certificate in manuscript, dated 1597, follows the painting, saying that the makimono came from Imperial warehouse.

On the blank sheet that precedes the painting, 11 red seals.

Length, 128". Height, 14".

(Has a lacquered box with decorations in gold.)

Oriental Paintings

MAKIMONO OR SCROLL PAINTINGS

26. (663) Ch'iu Ying. Ming. Chinese.

(Kiuyei—Japanese name.)

Painted on silk (much worn with many small areas missing) in colors.

A landscape with three lakes; the first of which has small tree-covered islands backed by low-lying hills; the second lake contains a boat with three figures and in the distance reaches level rice fields; the third lake is separated from the second by hills amidst which is seen a small temple faced by a wall and gate.

A small stream flows from the third lake in the foreground; is crossed by a bridge and upon the bridge three figures are seen.

Signature and four seals on a hillside near a group of buildings and trees.

A certificate in manuscript follows the painting, dated 1581.

Length, 104½". Height, 13⅝".

27. (664) Li Lung-mien. Sung. Chinese.

(Ririomin—Japanese name.)

Painted on paper (much worn and crackled) in ink.

Many Lohans traveling on land and water accompanied by animals and elemental creatures.

Signature, "Li Kung-lin," at end near a temple gate.

Nine red seals near signature and at the beginning of the painting.

Length, 143". Height, 11⅛".

28. (665) Li Tang. Chinese.

(Rito—Japanese name.)

Painted on silk in colors.

A landscape, consisting of several islands with trees and rocks, surrounded by water. On the land and swimming in the water many buffalo, their calves and attendants; some of the latter riding on the buffaloes' backs. Near the end of the picture a group of open cattle sheds, straw-thatched.

Signature and two red seals followed by three certificates in manuscript.

Length, 127". Height, 10⅞".

29. (666) Wang Meng. Yuan. Chinese.

Painted on silk, in ink and tints.

A continuous painting of landscape.....
The scene includes mountains, valleys, lakes, streams, water-falls, clouds, buildings, bridges and people, at varying distances.

At the beginning many small and one large island; on the latter, buildings and willow trees. At the end, a group of buildings overlooks a lake upon which a single, small sail-boat is seen; beyond the lake two mountain ranges, the more distant one in faint blue.

There are two inscriptions in ink on the painting; one at the beginning in the upper corner and one near the end above the line of blue mountains.

Six inscriptions in large and small characters on the mount before the painting and five after the painting.

Length, 425½". Height, 11¾".

Oriental Paintings

MAKIMONO OR SCROLL PAINTINGS

30. (667) Wu Tao-tzu, Tang; and by Nan Ting Ho, Sung. Chinese.

Four portraits with a series of manuscripts.

The first portrait, painted on silk (very much worn) in colors, by Wu Tao-tzu, is of a Mandarin of the Han Dynasty, known as Kung Shun.

Bust and head only, with full face.

He wears a black head-dress, blue cape and cream-white coat.

An inscription in ink above his head.

Seven red seals at his left and three at his right.

Width, 13". Height, 10¼".

The second portrait, painted on silk (very much worn) in colors, by Wu Tao-tzu, is of a Mandarin of the Han Dynasty, known as Kung Sure.

He wears a small black cap outlined in gold; a dark maroon colored coat trimmed with black, and a creamish-white collar.

Above his head an inscription in ink.

At his left six red seals.

In the upper right hand corner one red seal.

Width, 9½". Height, 10⅜".

The third portrait, in outline on black paper, is said to be by Wu Tao-tzu, and of himself.

He is shown in a standing position with his hands together in front under his draperies.

At his right three vertical columns of writing with signature and eight seals.

At his left a vertical line of writing and seven seals.

Width, 12". Height, 10⅝".

The fourth portrait, painted on silk (very much worn) in colors, by Nan Ting Ho, is of "Kune Kwang," a grandson of Kung Shun.

Bust and head, with full face.

He wears a black and gold head-dress with broad bands covering both ears; dark maroon colored robe with black and white trimmings.

He holds a mace before him with both hands.

Above his left shoulder is a vertical inscription.

At his left side a signature and seal.

In the lower right corner one red seal.

Width, 11¼". Height, 10½".

Along with the four portraits, this makimono has a number of manuscripts—one written by Emperor Ming-huang of the Tang Dynasty, dated 750 A. D., "in the Ts'au or running hand style" (Dr. Hirth); another written by order of the Emperor "Shoe How;" a third manuscript is attributed to "Riu Su."

Length of that part of the makimono on which the portraits and inscriptions are attached is 30' 5½".

Modern mounting—entire length, 34' 11". Width, 13".

Oriental Paintings

MAKIMONO OR SCROLL PAINTINGS

- 31 (668) Ch'ien Hsüan. Late Sung and early Yuan Dynasties. Chinese.
Painted on silk in colors.
A landscape with different varieties of trees, including bamboos, willows, pines and palms, many figures and horses.
In the center a pond, partially surrounded by a fence, in which two ducks and blossoming lilies are seen.
At the fence corner, backed by a screen, six seated musicians are playing for a party of gentlemen who are dining at a large, nearby table.
The painting finishes with a group of gentlemen, one of whom carries a hawk on his right arm. Two storks accompany the party.
Signature in large characters with red seal at the extreme end.
A portion of the original painting at the beginning is missing.
The mounting is without inscriptions or seals.
Length, 161". Height, 11 $\frac{3}{4}$ ".
32. (669) Chao Yuan Ch'ang. Yuan. Chinese.
Painted on cream colored paper in ink and tints.
A mountainous landscape with water in the foreground. Water-falls, bridges and groups of buildings are scattered throughout the composition.
Clouds are seen in some of the valleys.
Boats are seen fastened to the shore.
No people are shown.
Near the beginning of the subject a long bridge, with a building mid-way, crosses an arm of the lake.
An inscription accompanies the signature and seal above a group of hills near the end of the composition.
Numerous red seals at both ends of the painting.
The mounting has attached two manuscript certificates; one on brown paper 25" long, which has been cleaned; the other occupies a space 7 $\frac{1}{4}$ " wide and is written on the modern mounting.
Length, 110". Height, 16 $\frac{1}{4}$ ".
33. (670) Ch'ien Hsüan. Late Sung and early Yuan Dynasties. Chinese.
Painted on silk in colors.
The composition consists of various kinds of flowers, fruits, vegetables, insects, butterflies, bees, shells, feathers, etc., followed by a garden rock, from the foot of which springs a plant with blue blossoms.
Minutely drawn ants are introduced into the subject.
The signature of Go Kio (Sen sen Shunkio—Japanese name) and seal follow the garden rock.
Five additional red seals appear at both ends of the painting.
One certificate on light brown paper measuring 35 $\frac{1}{2}$ " and several additional certificates on cream colored paper measuring 33 $\frac{1}{2}$ " are attached to the mounting.
Length, 68 $\frac{1}{2}$ ". Height, 11 $\frac{5}{8}$ ".

Oriental Paintings

MAKIMONO OR SCROLL PAINTINGS

34. (671) Chao Meng-fu. Born 1254. Yuan. Chinese.
Painted on silk in colors.
An extensive landscape with several lakes, rocky ridges, large trees, several in blossom, and one hundred horses, nine of which have riders.
At a central point a curved bridge with a standing man in red robes beside a red-saddled horse.
Signature at end on side of a steep cliff, signed "Chao Meng-fu."
Five certificates in manuscript follow the painting.
Length, 176". Height, 15".
35. (672) Rho Rung (whose second name is Chao Wu Shing). Sung or Yuan(?). Chinese.
Painted on silk in colors.
At the beginning of the composition, a group of Lohans are seen walking upon the waves toward the nearby shore where they are being received by a single figure; the balance of the design includes a mountainous landscape with pine and blossoming plum trees drawn on a large scale. Throughout the landscape many figures are seen following the crooked paths.
In the middle distance a stream crossed by a single stone slab.
Near the finish a water-fall, two spotted deer and a musician seated upon a ledge of rock.
Behind the musician, the trunk of a large pine tree; below it the signature and one seal.
Three manuscript certificates on cream colored paper attached to the mounting.
Length, 115". Height, 11 $\frac{3}{8}$ ".
36. (673) Liang Ch'ieh. Sung. Chinese.
(Riokai—Japanese name.)
Painted on silk in colors.
A landscape, with rocks and flowers, in which a cat and four kittens are playing.
Above the cats fly one black and one white butterfly; near the finish bamboo trees and a large rock—on the face of the latter is written the signature, and one red seal.
Three additional red seals on the silk at each end.
Five manuscript certificates attached to the mounting.
Length, 73 $\frac{1}{2}$ ". Height, 13 $\frac{1}{8}$ ".

Oriental Paintings

MAKIMONO OR SCROLL PAINTINGS

37. (674) "Huang Geah." Sung. Chinese.

Painted on paper in ink.

A superbly drawn landscape.

In the foreground two low buildings surrounded by trees.

At the right of the buildings, a narrow stream runs from the mountains toward the spectator and is crossed by a bridge.

At the left a lake with two small boats.

In the middle and far distance mountain peaks.

Upon the mounting a sheet of cream colored paper 33" long bearing two red seals—the central one measuring 4" square; also three manuscript certificates on buff colored silk of two different qualities 21" long.

Length, 36". Height, 9¾".

38. (675) Li Lung-mien. Sung. Chinese.

(Ririomin—Japanese name.)

Painted on paper in ink.

A landscape showing many hills, valleys and plains, across which a procession of over one hundred horsemen, bearing banners of different designs, attached to long staffs, move toward a high official who sits in a tent surrounded by many attendants on horseback. Between him and the oncoming horsemen a group of thirteen standing banner bearers in the distance. Above the tops of the trees many banners are seen.

At the end the signature is written. Above the same two red seals and below the same one red seal.

At the beginning of the subject four red seals.

The mounting is new and is without certificate or seals.

Length, 214½". Height, 9⅞".

39. (676) Attributed to Li Chao-toa. Tang. Chinese.

(Rishodo—Japanese name.)

Painted on silk in colors and gold.

From an extensive lake, many gold-capped mountainous islands rise. Some of the islands are without trees or buildings but others have both small and large buildings, and a few of the peaks are surmounted by pagodas, connecting some of the islands. Boats are seen upon the lake, and near the end of the subject the red setting sun is seen.

The painting of the waves and clouds is in the Tang style.

The signature with two red seals on a low island near the end; in the upper corner near the sun two red seals; at the beginning two large and two small red seals.

On the mounting which is modern, an ancient written inscription on Imperial yellow decorated paper certifies that the painting was done by Li Chao-toa, and adds that the high sea, heaven and the sun produce a beautiful sight.

The signature of the certificate is said to be by one of the Sung Emperors.

Length, 78". Height, 18¾".

Oriental Paintings

MAKIMONO OR SCROLL PAINTINGS

40. (677) Hsu Hsi. The Five Dynasties. Chinese.
(Joki—Japanese name.)
Painted on silk in colors.
A landscape with rocks and trees in the foreground and a lake into which a distant water-fall tumbles.
On the land, in water, in the air and resting upon trees over one hundred different kinds of birds are seen. The most conspicuous of the birds is a pair of phenixes which rest upon rocks near the two larger trees.
In the middle distance a setting sun is seen surrounded by dimly painted clouds.
The signature is painted on a low bank near the end and near it there are five red seals. There are also five red seals at the beginning.
Upon the new mounting, following the picture, two buff colored sheets of paper are attached bearing manuscript certificates.
Length, 94". Height, 13½".
41. (678) Lin Chun. Sung. Chinese.
Painted on silk in colors.
A superbly painted design of bamboo and blossoming camelia trees, in the branches of which eleven birds of three different varieties are perched.
The signature follows bamboo branches near the finish. Below the signature three red seals.
At the beginning two red seals.
Upon a sheet of buff colored paper, attached to the mounting and following the painting, three manuscript certificates with seals.
Length, 87½". Height, 14⅝".
42. (679) Artist Unknown. Attributed to the Sung Dynasty. Chinese.
Painted on silk in colors.
A map giving an extensive bird's-eye view of the Yellow River.
About six feet of the painting from where the River flows into the sea, a group of twelve temple buildings in red, blue, yellow and black surrounded by waves is lettered "Peking."
The River flows throughout the entire composition, beginning and ending in rough water. Many rocks, streams, mountains, cities and villages are shown and their names indicated with manuscript writing.
Length, 258". Height, 27".

Oriental Paintings

MAKIMONO OR SCROLL PAINTINGS

43. (680) Lu Sung-nien. Sung. Chinese.

(Riushonen—Japanese name.)

Painted on silk in colors.

Eight panels showing different subjects separated from each other by eight vertical manuscripts in ink on gray paper; the last one bearing a signature and two red seals.

The second panel shows a terrace on which six persons and a standing figure of Buddha are seen; nearby steps lead to a temple.

The remaining panels include landscapes with figures, interior views, garden scenes, harvesters, warriors, travelers, etc.

The final scene includes a sage leaving a palace door preceded by two persons carrying rolls of scriptures and followed by a man carrying a green fan, a youth bearing an object covered with a red cloth, etc.

The paintings are on silk panels between 17 and 18" long and about 10½" high.

A manuscript certificate with signature and one seal are on a sheet of gray paper 29" long attached to the mounting which is modern and measures 435" long.

All of the eight paintings and eight manuscripts are by the same artist, Lu Sung-nien.

44. (681) Wang Yuan. Yuan. Chinese.

(Woen—Japanese name.)

Beautifully painted on silk in colors.

The composition begins with an inscription in ink with signature and two seals followed by a drooping branch of an unseen tree bearing pink and red blossoms, on which a blue-headed bird rests; then a garden rock with a group of poppy blossoms in five colors and green foliage followed by rose bushes bearing two pink and one white roses. The design ends with sprays of bamboo and a blossoming plum tree on the branches of which three birds rest.

Signature and one red seal near the trunk of the plum tree; three additional red seals in lower corners at the beginning and ending of the painting.

Three manuscript certificates with signatures and seals on cream colored paper 23" long attached to the mounting.

Length, 62". Height, 12¾".

Oriental Paintings

MAKIMONO OR SCROLL PAINTINGS

45. (682) Chen Li or Chao Pê Chū. Sung. Chinese.

(Haku—Japanese name.)

Painted on silk in brilliant colors and gold.

A landscape showing a part of an ancient city in the Province of Shensi, including water views, a magnificent bridge and tower capped with buildings, a royal barge, several garden scenes and a temple before which two columns and two guardian lions are placed.

The stone-work of the two towers, large bridge and two columns are elaborately decorated with dragons and other outline designs.

Many of the roofs and metal trimmings of buildings are done in gold outline.

Numerous human figures are seen in small scale.

Signature and nine seals at end of painting, one large seal at center and eight seals at the beginning.

Two inscriptions with signatures and seals and six additional seals on a sheet of gray paper 41" long attached to the modern yellow mounting.

Length, 113½". Height, 12".

46. (683) Ch'iu Ying. Ming. Chinese.

(Kiuyei—Japanese name.)

Painted on silk in colors.

Four groups of high mountain peaks rise from a lake; three are connected by two red bridges, the fourth by a narrow strip of land.

In the distance waves, hills and clouds.

In the foreground at the beginning many horses and riders; in the center, both horses and riders are at rest; at the finish, a group of horsemen, footmen and a loaded camel ascend a road, wind and disappear behind high cliffs.

Signature, "Zi-pu Ch'iu Ying."

Certificate in manuscript signed and dated 1783.

Length, 67". Height, 21".

Oriental Paintings

MAKIMONO OR SCROLL PAINTINGS

47. (684) Wang Wei. Born 699. Tang. Chinese.

(Oi—Japanese name.)

Beautifully painted on silk in rich colors and gold.

A group of palace buildings with gates, pavilions and gardens situated amidst rocky scenery with water-ways and approached by a long road protected by a marble fence on each side which crosses two bridges, one of which is level; the other curved upward. The curved bridge is near the beginning of the composition, and in the roadway near the bridge three men are seen on horseback. Other people are found in the same roadway in gardens and elsewhere.

Beautifully drawn clouds encircle the mountain peaks and some of the palace buildings.

The pine trees are especially beautiful and most skillfully painted.

Signature on rocks near the end. No seals on the painting.

A manuscript certificate with signature and seal on cream colored paper 19½" long attached to the mounting; an oval seal in dull red on the mounting not far from the signature.

Length, 84". Height, 10½".

48. (685) "Sow Yuan si." Yuan. Chinese.

(Unro—Japanese name.)

Painted on "parchment paper" made during the Sung Dynasty by the Chinese—"Tsu li zu," in ink.

An undulating, rocky landscape, facing a lake, recedes towards the left in an indistinct distance.

In the foreground, at the right a narrow outlet of the lake crossed by a bridge flows toward the observer.

On the right bank of the stream, a group of small buildings and three figures; on the left bank a pavilion containing one man.

Beautifully drawn trees and rocks on both sides of the stream appear between the observer and the buildings.

Signature at end of painting.

Three red seals at beginning of painting.

A manuscript certificate with signature and two seals on cream colored paper 7½" wide follows the painting and is attached to the mounting.

Length, 48". Height, 11¾".

Oriental Paintings

MAKIMONO OR SCROLL PAINTINGS

49. (686) Attributed to and signed Yen Li-pên. Flourished 626 to 668. Tang. Chinese.
(Enriuhon—Japanese name.)
Painted on silk in colors.
The composition includes nine horses and six men.
At the beginning, two men stand near each other discussing and surveying the animals; one is bareheaded, wears a red robe and carries a staff in his left hand. Toward the two men a white horse is being led by a man wearing a blue blouse; behind the white horse two other men, one leaning upon a staff with both hands, the other carrying a tray. Next, a group of four horses all tied with green halters, two of the four eating out of a trough. Further on two additional horses stand tied, each having a red tassel attached to its head-stall. At the finish, two horses drink from a tub into which water is being poured from a bucket by a man wearing a green and white blouse.
Signature near margin at end of the painting. No seals.
The mounting is modern and without certificates or seals.
Length, 74". Height, 10 $\frac{7}{8}$ ".
50. (687) Kuo Hsi. 1040 to 1080. Sung. Chinese.
(Kwakki—Japanese name.)
Painted on silk in ink and tints.
A mountainous landscape with lake and river.
The river is seen near the beginning and is crossed by a timber bridge. A horseman and one footman are crossing bridge. Other horsemen are seen in a valley beyond the bridge; also a temple between two high crags; a pavilion containing one person; two plateaus overlooking the lake, one higher than the other, and on each people stand.
On the lake one boat containing a man.
Signature and seven seals at end below a rocky crag.
Length, 115". Height, 19 $\frac{1}{4}$ ".
51. (688) Attributed to Li Lung-mien. Ming (?). Chinese. (Probably a copy made in the Ming Dynasty.)
(Ririomin—Japanese name.)
Painted on silk in ink and gold.
Many Lohans seated near trees, rocks and water-falls, accompanied by attendants.
The last figure shown in the composition stands and carries an emblem of power in his right hand.
The forefinger and thumb of his second hand are spread far apart.
Many vertical inscriptions appear behind and above the Lohans.
The painting bears no signature nor seals.
The mounting, however, has at the beginning four large ideographs and three large red seals.
Length, 405". Height, 12 $\frac{1}{4}$ ".

Oriental Paintings

MAKIMONO OR SCROLL PAINTINGS

52. (689) Ch'ien Hsuan. Late Sung and early Yuan Dynasties. Chinese.

Painted on silk (much worn) in colors.

The composition shows an undulating landscape with blossoming shrubs of different kinds, bamboos, ferns, a dandelion plant with green foliage and three yellow blossoms, three birds resting upon branches, three butterflies, a bee and a grasshopper.

A notable feature of the painting is a vine with green leaves, yellow blossoms and small berries entwined around a branch of bamboo.

Signature and seal at the end of the composition.

Three seals on the painting at the beginning.

The mounting shows two red seals near the beginning and ending, and also has manuscript certificate bearing two red seals.

Length, 108". Height, 13 $\frac{3}{8}$ ".

53. (690) Wang Meng. Yuan. Chinese.

Painted on silk in colors.

A landscape with rocks, trees, grasses, etc., through which ten hunters on horses and other hunters on foot are chasing various wild animals, including two rabbits and a deer.

An inscription accompanies the signature and two seals, all of which are in the upper corner near the end of the subject.

Modern mounting without certificates or seals.

Length, 92 $\frac{1}{2}$ ". Height, 13 $\frac{3}{4}$ ".

54. (691) Attributed to Li Lung-mien. Sung. Chinese. (A fragment.) (Ririomin—Japanese name.)

Painted on silk (much worn) in ink.

Twenty-two horses with riders, several of which are women, one of whom bears a child in her arms.

Three camels and footmen, all moving in a procession.

An interesting fragment without signature or seal which has been carelessly cleaned.

Modern mounting without certificate or seal.

Length, 138". Height, 9 $\frac{7}{8}$ ".

55. (692) Ch'iu Ying. Ming. Chinese.

(Kiuyei—Japanese name.)

Painted on cream colored paper in ink.

Many Buddhistic Lohans led by two guides and accompanied by sixteen animals, including deer, an elephant, a tiger and a lion, are seen crossing a rough sea and traveling through a mountainous land towards a canopy which rests in the sky upon clouds.

Near the extreme end a Lohan stands with clasped hands amidst high hills and great trees; upon the ground near him many religious emblems lie.

Signature, "Tei shi—Ch'iu Ying." "Kun-Moku" and one gourd-shaped red seal.

Length, 444". Height, 13 $\frac{3}{8}$ ".

Oriental Paintings

MAKIMONO OR SCROLL PAINTINGS

56. (693) Kuo Chung-shu, who resided in the Ancient City of Lo-Yang. Sung. Chinese.

Painted on silk (very much worn) in ink and tints.

A hilly landscape showing groups of different kinds of trees, buildings, people and a river on which boats are seen.

At the beginning an island on which a temple is displayed, beyond the island water-falls.

Near the central view close by a grove of bamboo trees, a series of water-falls, beginning near the top of mountains, fall into the river in the foreground.

Many inscriptions appear throughout the composition, giving the names of the trees, buildings, etc.

The signature appears near the end of the painting.

A vertical inscription in large characters at the beginning of the painting gives the name of the same province shown in Makimono No. S. I. 29.

Modern mounting without inscription or seal.

Length, 194½". Height, 11¾".

57. (694) Ching Hao (?). Tang. Chinese.

Painted on ancient silk in rich colors.

A boldly drawn landscape with rugged rocks and trees through which a stream swiftly flows and receives a cataract which falls from a high elevation. Across the stream and facing the cataract two sages rest upon a flat rock, one kneels and points with his right hand toward the water-fall; the other sits before the trunk of a tree.

The signature, very finely drawn, appears on the face of a small boulder near the water at the end of the composition.

Above the signature, the Imperial oval seal in red of Prince Yi of the Ching period.

Modern mounting without inscription or seal.

Length, 46". Height, 9¾".

58. (695) Ma Lin, (Barin—Japanese name) son of Ma Yuan. Sung. Chinese.

Painted on silk in colors.

On the top of undulating hills, clusters of three different blossoming plants, all with green foliage.

The blossoms of one variety are white and purple, of another pale pink; the third plant is a dandelion and has two blossoms. Various kinds of butterflies, some lady-bugs and bees hover about and rest upon the foliage.

The signature is at the end and has near it seven seals on the painting and one on the mounting.

At the beginning of the painting on the silk eight seals and nearby on the mounting the large seal of Emperor Chien Lung.

At the beginning of the mounting signature and seal on a narrow strip of paper 9" high. On the mounting five additional certificates with signatures and many seals.

Length, 49¾". Height, 10⅝".

Oriental Paintings

MAKIMONO OR SCROLL PAINTINGS

59. (696) Huang Ch'uan. The Five Dynasties. Chinese.
(Wosen—Japanese name.)
Painted on silk in colors.
A landscape with water scene.
In the water fish swim and lily-pads are seen, upon the top of one of which rests a frog.
Clusters of grasses and flowers, including carnations, daisies, etc. occupy two-thirds of the composition.
At the end, a group of bamboo trees under which flowers, grasses and ferns are seen.
Signature at the end of the picture with eight red seals near it, includes the name of Ssuch'uan, Ch'eng-tu, the former home of the artist.
At the beginning four red seals.
Upon the mounting six certificates with signatures and seals.
Length, 117". Height, 14 $\frac{1}{4}$ ".
60. (697) Chao Ch'ien-li (also known as Chao Ling-jang and Chao Ta-nien). Chinese.
(Chodanien—Japanese name.)
Painted on silk in brilliant colors and gold.
An extensive landscape with ranges of mountains, valleys, and water-ways, through which many horsemen ride, traveling across the plains and through valleys toward a large marble bridge, over which one horseman rides.
Behind this horseman, two groups of standing warriors holding banners aloft.
Near the finish, of the picture another group of warriors on horseback surrounds a tent in which a high official sits; behind this, groups of rocks, masses of pine and other trees through the branches of which soldiers and banners appear. Throughout the landscape masses of different kinds of trees all very skillfully painted. Special attention should be paid to three pine trees in the foreground about the middle of the composition.
Two signatures—the first reading "Chao Ch'ien-li" and the second "Chao Ling-jang."
Along with the signatures eight additional seals near the beginning.
Modern mounting without certificates or seals.
Length, 246". Height, 12 $\frac{3}{8}$ ".

Oriental Paintings

MAKIMONO OR SCROLL PAINTINGS

61. (698) Ma Yuan. Sung. Chinese.

(Baen—Japanese name.)

Skillfully painted on silk in colors.

A landscape with an extensive water scene.

In the center of the composition two points of land approach very near to each other but between them a narrow water-course appears.

The point of land in the foreground is very rocky, out of which willow trees and bamboos grow. The other point of land is hilly and along its base a boy is seen riding a buffalo, which in turn is followed by a smaller buffalo.

On this same point of land two wood-cutters are seen; one resting beside his bundle of wood, the other carrying a load over his right shoulder.

On the water several boats with and without sails containing fishermen.

Clumps of bamboos grow in the water.

In the distance near the finish low-lying hills are seen across the water.

The signature appears in the painting on some rocks near the roots of a willow tree which springs from the foreground.

At the beginning two large red seals and at the end three red seals. The painting has been recently cleaned and given a new mounting; upon the latter an ancient inscription in four large characters.

The signature and two seals on a strip of paper $31\frac{1}{2}$ " long.

Length, $69\frac{1}{4}$ ". Height, $7\frac{3}{8}$ ".

62. (699) Chen Li or Chao Pê Chū. Sung. Chinese.

(Haku—Japanese name.)

Painted on silk in colors and gold.

From a large lake many islands rise, upon some of which buildings, farms and trees are seen. On some of the peaks, circular towers appear; above one near the beginning the red setting sun.

Clouds in white appear between the mountain peaks and over the landscape.

Above the peaks of the central island a black cloud in which an ascending dragon in gold is seen.

The mountains are outlined in fine, gold lines.

Signature at the end above one small, red seal.

At the beginning two small red seals.

Modern mounting without certificates or seals.

Length, $99\frac{3}{4}$ ". Height, $16\frac{5}{8}$ ".

Oriental Paintings

MAKIMONO OR SCROLL PAINTINGS

63. (700) Li Lung-mien. Sung. Chinese.

(Ririomin—Japanese name.)

Painted on cream colored paper (much worn) in ink. A scene representing eleven Lohans crossing the sea; one supported by a lotos leaf with blossom; another by a kuie; one by a carp; another by a turtle, and still another is seated upon a rug.

From a vase in the right hand of one of the Lohans who stands upon the waves, incense flows and takes the form of clouds which support a temple. Upon a rocky shore which four of the Lohans have reached one offers his staff to those who are about to land. Toward the end of the composition, a female figure stands holding in both hands a dish from which incense soars to rocky cliffs behind her; through the clouds formed by the incense, two figures are seen holding banners.

Next to the female figure holding the dish of incense, stands an official with a mace in both hands; six other figures are near and in the distance an open door near rocks and two trees. On the face of a rock the signature "Kung-lin," with six red seals.

At the beginning two red seals.

The mounting is modern and has attached to it two manuscript certificates with signatures and seals, both written on gray paper; one dated 1341; the other undated.

Length, 113½". Height, 10¾".

Oriental Paintings

MAKIMONO OR SCROLL PAINTINGS

64. (701) Li Lung-mien. Sung. Chinese.

(Ririomin—Japanese name.)

Painted on silk in ink.

An extensive composition in which many Lohans and other figures and animals are seen upon land and sea.

At the beginning, one of the Lohans is seen riding a tiger. Near him, standing, are two figures—one holding a banner, another an object of authority.

Before him, another Lohan rides a horse which is being led into the waves.

Upon the waves, surrounded by clouds, Lohans carry a dragon before a figure of the eight-handed Buddha.

Beyond the dragon a group of four Lohans, one of which holds an elemental figure near his right shoulder.

Other groups follow, one bearing books, another carries a lotos blossom; another an incense bowl.

Another group consists of four Lohans seated upon a mat borne by an elemental animal.

Other Lohans on the waves precede the latter group.

One of the members of one of these groups holds an incense bowl with both hands. The incense which rises from the bowl spreads near the top of the picture and discloses a small seated Buddha.

Near the end of the composition, Buddha is seen seated upon a large elephant with many followers on either side.

Behind the Buddha a flowing banner decorated with floral designs. Birds of many kinds approach the Buddha from different directions.

An inscription in ancient characters and one small red seal in the upper corner at the end including his signature, "Li Kung-lin," and date 1094.

In the lower corner at the end two red seals.

At the beginning five red seals followed by one additional seal distant 15" from the beginning.

Modern mounting attached to which is a piece of pink paper sprinkled with gold 26" long.

Two manuscript certificates are written with signatures and seals. One of the certificates is in ancient characters and is dated 1296.

Length, 147¾". Height, 13½".

ALBUMS

5.

Various Painters of the Sung and Yuan Dynasties. Chinese.

Bound in rich blue brocade, with floral designs in colors.

Contains ten paintings on silk in colors and in ink; eight being landscape subjects; one of bamboos and one of plum blossoms and three birds.

Size, 15½" x 18½".

Oriental Paintings

ALBUMS

6. **Various Painters of the Sung, Yuan and Ming Dynasties. Chinese.**
 Bound in blue brocade with floral designs in red and green, edged with wood.
 Contains ten paintings, on silk, in ink and colors; four are of landscape subjects, two of flowers, one of birds and bamboo leaves, one of fruit and a bird, one of children, one of a rabbit and tree.
 Size, 15½" x 12⅝".

7. **Various Painters of the Sung, Yuan and Ming Dynasties. Chinese.**
 Bound with wood covers.
 Contains an inscription of four characters in ink on yellow paper, and twelve paintings in ink and colors, on silk; eight of which are landscape subjects, one is of two children in a garden, one of a stork on shore overlooking waves, one of a lady walking in a garden followed by a rabbit and one of an eagle resting in a tree.
 Size, 22" x 15".

8. **Various Painters of the Sung and Yuan Dynasties. Chinese.**
 Bound in brown cloth.
 Contains twenty-two paintings on silk, in ink and colors, of which fifteen are landscape subjects, two of birds and fruit, one of fruit in a glass dish, one a temple garden with figures, one of an interior and figures, one of a cat and flowers and one of flowers exclusively.
 Size, 16" x 14".

9. **Li Lung-mien, and other Painters of the Sung and Yuan Dynasties. Chinese.**
 Bound in blue brocade with geometrical designs in varied colors.
 Contains ten paintings on silk, in ink and colors; of these seven are landscape subjects, one of a girl standing surrounded by clouds, one of two birds resting on the trunk of a blossoming tree and one of a Lohan riding a lion, by Li Lung-mien. The remaining nine paintings are by other painters of the Sung and Yuan Dynasties.
 Size, 16⅝" x 15⅜".

10. **Various Painters of the Sung and Yuan Dynasties. Chinese.**
 Bound in brocade of bold design.
 Contains seven paintings on silk, in ink and colors; of which four are landscape subjects, one is of two birds in a blossoming tree, one of two quail near blossoming plants and one (the last in the album) shows six people near the entrance of a house.
 Size, 15" x 12¾".

11. **Various Painters of the Five Dynasties, Sung, Yuan and Ming Periods. Chinese.**
 Bound in wood; inscription incised in cover.
 Contains twelve paintings on silk in ink and colors, of which ten are landscape subjects, one a hawk in a tree and one three children playing in a garden.
 Size, 16" x 14⅜".

Oriental Paintings

ALBUMS

12. **Chen Li or Chao Pê Chü. Sung. Chinese.**
Bound in beautiful wood.
Contains eight paintings on silk, in colors; of which the first three are of flowers—one of which includes a bird and one includes four bees), one of a melon with two mice, one of a quail beneath blossoming sprays, one of a blackbird resting on a branch, one of two birds on a bamboo limb and one of two birds resting in a tree with red foliage.
Signature of Chao Pê Chü appears on the last picture.
Size, 12½" x 10½".
13. **Li Tang, of the Sung Dynasty, and Painters of the Yuan and Ming Dynasties. Chinese.**
Bound in red and blue brocade of small design, edged with wood.
Contains one painting of a landscape with river and boating party, in tints, on silk, by Li Tang, and four other landscapes in ink on paper by artists of the Yuan and Ming Dynasties.
Size, 20½" x 16".
14. **Li Ssu Hsun, Li Chao-toa, Mi Fei, Li Cheng, Chao Meng-fu. Ni Tsan. Lu Sung-nien. Chao Pê Chu, and Painters of the Yuan and Ming Dynasties. Chinese.**
Bound in old brocade which has a dragon woven in the design.
Contains four large ideographs in ink, on paper, and eighteen paintings on paper and silk in ink and colors. The first painting is a landscape on silk, in colors and signed "Li Ssu Hsun"—another landscape is signed "Li Chao-toa," and still another is signed "Mi Fei," one of a monkey carrying fruit on his back is signed "Li Cheng," one of a hunter on horseback with dog is signed Chao Meng-fu." Others are signed "Ni Tsan," "Li Sung-nien," "Chao Pê Chü, and by artists of the Yuan and Ming Dynasties.
This album is much worm-eaten.
Size, 18" x 14".
15. **Ni Tsan. Sung. Chinese.**
Bound in cheap blue cotton.
Contains twenty-four paintings of landscape on silk, in ink—(figures do not appear in any of these pictures).
Opposite each picture a page of writing.
The first two pages are covered with inscriptions in ink and red seal marks on yellow ground.
The last two pages are covered with inscriptions in large, black letters, red seals and golden dragon and clouds on yellow ground.
Size, 17¾" x 13".

Oriental Pottery

1327. (1938) One Circular Dish. Nearer East. Saltonabad.

Soft, dense paste, the inner walls fluted.

Cream-white glaze, coarsely crackled and covered with transparent silvery iridescence.

Around the inner side of the rim runs a band of conventional design in rich blue with green tints.

On the base, a circular band of inscription, the letters being reserved in white on a deep rich blue background, in the center a medallion in blue with green tints. The outer decorations consist of a narrow encircling ring above which appear flower blossoms and four medallions in small scale in dark blue.

Circular basal ring, unglazed on edge.

Height, $2\frac{1}{4}$ ". Diameter, $8\frac{3}{4}$ ".

(Said by M. Tabbagh to be XIV Century.)

1328. (1939) One Large Bowl. Rey Raghes. Persian.

Soft paste, beautifully modeled.

White glaze; uncrackled.

XIII Century.

The inner decorations are in dark gray, green, red and black with yellow tints, and consist of two circular bands surrounding the walls, the upper one contains a Cufic letter many times repeated, two figures on horse-back, four birds, one tall tree and a stream in which three fish swim.

Around the outer wall near rim, a circular band of simulated writing in black on a white ground between two narrow red lines.

Circular basal ring, thinly glazed within.

Two large areas on one side of bowl missing and replaced with undecorated plaster.

Height, $3\frac{3}{8}$ ". Diameter, $8\frac{1}{4}$ ".

1329. (1940) One Small Bowl. Rey Raghes. Persian.

Soft paste, beautifully modeled.

White glaze, coarsely crackled.

XIII Century.

The inner decorations are in light gray, green, black and rich ruby-red, and consist of one encircling band near rim containing a simulated Cufic letter many times repeated, a man on horse-back and above and around him floral and other ornaments, four of which resemble crowns.

Around the outer wall near rim, a circular band of simulated writing in brownish-black on white background.

Circular basal ring with kiln slag attached to its outer surface.

The bowl is intact, but much cracked.

Height, $2\frac{5}{8}$ ". Diameter, $6\frac{3}{8}$ ".

Oriental Pottery

1330. (1941) One Circular Bowl. Persian.

Soft, buff colored paste modeled with flat inturned rim. Rich lapis-blue lustre glaze, crackled.

Silvery iridescence covers entire surface above basal ring.

XIII Century.

Decorated within with three flying birds; on top of rim with a band of rope design, and around exterior near rim with a band of simulated inscriptions, below which a broader band of scroll design.

All decorations are in golden-olive lustre.

Intact, excepting a few nicks in edge of rim and a chip out of basal ring.

Height, $4\frac{3}{8}$ ". Diameter over rim, $8\frac{1}{2}$ ".

1331. (1942) One Circular Bowl. Persian.

Soft, buff colored paste modeled with flat inturned rim. Rich lapis-blue lustre glaze covers entire surface above basal ring; crackled; areas of silvery iridescence.

XIII Century.

Decorated within with bold scroll designs and a band each of zig zag and link design; on top of rim another narrow band of zig zag and around exterior near rim a band of simulated inscription, below which many vertical lines run upward from near foot to shoulder.

All decorations are in golden-olive lustre.

Intact, excepting some nicks in outer edge of rim.

Height, $4\frac{1}{4}$ ". Diameter over rim, $8\frac{1}{8}$ ".

1332. (1943) One Circular Bowl. Persian.

Buff paste.

Light greenish-blue glaze outside and dark green glaze inside; crackled; areas of rich purple iridescence on inner base.

XIII Century.

The decorations are within and consist of a circular band of inscription in Arabic, followed by two concentric narrow lines and a star-shaped design on base; all incised and filled in with glaze of color like that covering the outside of the bowl.

High basal ring, flaring outward and unglazed within.

Intact, but showing repaired cracks in body.

Height, $3\frac{1}{4}$ ". Diameter over rim, $8\frac{1}{4}$ ".

From excavation at Raghes.

1333. (1944) One Circular Bowl. Persian.

Soft, buff-colored paste.

Ivory-white glaze; crackled, and showing silvery iridescence, over which elaborate designs in narrow, vertical panels cover the outer surface.

The inner surface is also decorated with designs in V-shaped panels.

The colors used are red, blue, black, white and gold.

Recessed foot, glazed in white, and surrounded by red painted basal ring.

Two small nicks in rim; otherwise intact.

Height, $3\frac{1}{8}$ ". Diameter over rim, $6\frac{3}{4}$ ".

Oriental Pottery

1334. (1945) One Circular Plate. Persian.

Dense, buff-colored paste.

Ivory-white lustre glaze; crackled.

XIII Century.

Decorated inside with bold floral designs on base above which a band of scroll design and around the inner rim a band of inscription, including the date—the year 676 Heigra: (early 13th Century).

On the back of the plate near the lip an ornamental narrow band of inscription followed by a band of geometrical design and four concentric rings of varying widths.

The decorations are in red-brown on white ground, excepting the edge of plate which is in blue.

Cracks and slight repairs.

Height, 3". Diameter over rim, 12 $\frac{1}{4}$ ".

Said to have been discovered at Karaghan.

1335. (1946) One Large, Circular Sweet-meats Tray. Persian.

Soft, buff-colored paste; hollow, modeled with seven separate, open, circular, recessed compartments.

Pale turquoise-blue glaze; coarsely crackled; silvery iridescence and areas of earth encrustation.

——— Century.

In the center of each compartment, a painted medallion surrounded by six small pendants; the same number of sprigs and six festoons suspending from a band at the raised rim in black and red with slight traces of gold.

The upper surface surrounding the compartments is decorated in similar style.

The outer surface shows many fine vertical lines in black ending in a band of design the same as that on top and in the same colors, with traces of gold.

Basal ring, glazed within and an opening through wall of base to hollow space.

Intact, slight repairs and some restorations of decorations.

Height, 4 $\frac{3}{8}$ ". Diameter across top, 13 $\frac{1}{2}$ ".

Found at Raghes.

1336. (1947) One Fragment of a Square Tile. Persian.

Hard, buff-colored paste.

Reddish-brown lustre glaze; crackled.

XI Century (?).

The decorations consist of five women and arabesques reserved in ivory-white.

Width, 8 $\frac{1}{2}$ ". Width at fullest point, 8".

Excavated at Karaghan.

Oriental Pottery

1337. (1948) One Ovoid Jar. Persian.

Soft, pinkish-colored paste.

Rich lapis-blue glaze; crackled, and showing silvery iridescence.

XIII Century.

Two bands of inscriptions in relief encircle shoulder.

Between and below the bands of inscription, a circular row of minute pin-head reliefs.

Foot unglazed, and one-half of basal ring missing.

Repairs on throat and lip.

Height, 12 $\frac{1}{8}$ ".

Discovered at Raghes.

1338. (1949) One Low Bulbous Pitcher with Handle. "Gomboon." Persian.

Soft, white paste, slightly translucent in strong sunlight.

Ivory-white glaze within and without; coarsely crackled, pearly iridescence.

IX Century (?).

The circular rim edged with lapis-blue.

A band of Cufic inscription in relief encircles shoulder on outside.

The handle is of plaster and restorations appear on neck and rim.

Basal ring intact; glazed within and showing deposit of glaze and kiln slag on foot below handle.

Height, 5 $\frac{1}{4}$ ". Diameter of basal ring, 3".

Found at Raghes.

1339. (1950) One Large Jar. Persian.

Soft, buff-colored paste.

Light turquoise-blue glaze; coarsely crackled; silvery iridescence.

XI Century.

Decorated with bold, floral design in arched compartments around body and neck, and a wide band of decorative inscription around shoulder.

Four handles, formerly extending from mouth to shoulder, are missing.

A circular fragment from another piece, accidentally attached in the kiln, is smelted to shoulder.

Heavy streams of dark blue glaze run downward within.

Flat, unglazed base with open fire crack on one side.

Height, 28 $\frac{1}{2}$ ".

Discovered at Saltonabad.

Oriental Pottery

1340. (1951) One Pitcher or Ewer. Persian.

Soft, buff paste.

Dark green glaze background; coarsely crackled, showing silvery and purple iridescence.

XIII Century.

The decorations consist of vertical lines around neck and on body from shoulder to foot and arabesques on shoulder incised and filled with light turquoise-blue.

Small circular neck with spout and looped handle from throat to shoulder.

Flaring recessed foot; unglazed within.

Intact.

Height, 11½".

From excavation at Raghes.

1341. (1952) One Large Tile, being part of a Mihrab. Persian.

Hard, heavy buff-colored paste, modeled to represent a pointed arch with three recessed spaces on face.

XIII Century.

An inscription in Arabic 2½" wide in relief on the raised moulding, defining the arch in floral and scroll relief pattern.

Designs in copper-gold lustre on ground diapered in small pattern of dots and fine scrolls in white (reserved) on bronze lustre, crackled.

Height, 26". Width, 22½".

Said to have been found in the Karaghan excavations near Saltonabad.

1342. (1953) One Large, Circular Dish. Persian.

Hard, pinkish-gray paste.

Creamish-white and yellowish-bronze lustred glaze; coarsely crackled.

XI Century.

Decorated within and without.

The inner decorations consist of four ladies seated amidst flowers near a pool containing eighteen fish.

A flowering tree separates the ladies in groups of two and rises above their heads.

Around the inner rim, a band of inscription.

Circular base hollowed and thinly glazed within.

Intact; slightly repaired; fire crack extends from edge of rim about two inches toward center.

Diameter varies from 18 to 18⅝".

1343. (1954) One Small, Circular Cup, with Flaring Mouth. "Gomboon." Persian.

Hard, white paste.

Ivory-colored glaze.

A band of letters in relief, 1¼" high, encircles outside of body below rim; between the letters the paste is very thin, perforated with many minute holes filled with glaze, and translucent.

Circular recessed foot, unglazed within.

Much of the upper part is missing and is replaced with plaster.

Height, 3½".

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1344. (1955) One Circular Bowl. Rey Raghes. Persian.

Hard paste.

Light, greenish-blue glaze.

Decorated within with bold, geometrical design in red, black and gray. Above this design a concentric band in black, having two fine circular rings and numerous small scrolls in white. The edge of rim is encircled by a serrated band in bluish-black.

An inscription in Arabic encircles outside shoulder.

Recessed foot glazed within and having sand attached.

Small areas missing in three places and filled with white plaster.

Height, $3\frac{1}{2}$ ". Diameter at lip, 8".

1345. (1956) One Small Pitcher, with Original Handle. Persian.

Soft, buff paste.

On outside, dark green glaze decorated with a band of inscription, in Arabic, around neck, and vertical lines in pairs around body, all incised, and filled in with glaze like that covering the inside of the pitcher; crackled; purplish-silver iridescence.

Inside, light greenish-blue glaze and silvery iridescence.
XIII Century.

High basal ring flaring outward and unglazed within.

Two small areas on neck running downward from rim are missing and filled in with plaster; otherwise intact.

Height, $5\frac{3}{4}$ ". Diameter of mouth, $2\frac{7}{8}$ ".

From excavation at Raghes.

1346. (1957) One Circular Bowl. Persian.

Hard, buff-colored paste.

Ivory-white under-glaze; uncrackled; slightly iridescent and showing small areas of yellowish earth scale.

XII Century.

Decorated on inner base with four sitting figures and three standing camels, above which two bands of decoration encircle inner side; the upper band reaches the rim and consists of conventionalized decorative Cufic letters; the lower band is of geometrical pattern. On the outside an encircling band of lozenge form containing dots. The decorations are applied with a brush in red, black, green and gray.

Recessed basal ring; intact.

Cracks and slight repairs.

Height, $4\frac{5}{8}$ ". Diameter at rim, $8\frac{5}{8}$ ".

Oriental Pottery

1347. (1958) One Circular Bowl, with Flaring Rim. Persian.

Buff-colored paste.

Ivory-white under-glaze, crackled and slightly lustred.

XIII Century.

The interior is decorated with two figures on horseback—one holding a hawk with his left hand; between the horses a tree; in the foreground two birds, all in black, blue, pale green, gray and gold. Above this design a concentric band of lettering in blue with decorative scrolls in yellowish-brown; the rim above is edged with blue.

On the outside an inscription in Arabic reading, "Glory, Triumph and the Help of God, a Brilliant Victory; the Perpetual Respect of his Subjects; the Sheltering Protection of his Faithful Followers; Confusion to his Enemies; Wise, Benevolent and Far-Reaching Impulses, with Riches, Happiness and Health." See "The Potteries of Persia," by Dikran Khan Kelekian.

Basal ring thinly glazed within.

Intact. Cracks repaired.

Height, 3¼". Diameter, 8".

Excavated at Raghes.

1348. (1959) One Small Circular Bowl. Persian.

Soft, pinkish paste.

Rich lapis-blue glaze, crackled, silvery iridescence.

Decorated on the inside with six heart-shaped forms having square, gold centers, and a rosette on base having six square, gold centers. Six similar gold squares are seen in a band encircling the inner rim.

All of the gold squares have red edging and are surrounded or connected with small bead-like designs in white.

Recessed circular basal ring; unglazed within.

Intact.

Height, 2". Diameter at rim, 4¼".

1349. (1960) One Small Circular Bowl. Persian.

Soft, white paste modeled with fluted, vertical lines inside.

Ivory-white glaze; crackled; the outside being pearly iridescent.

On the inner base a medallion consisting of a running gazelle and floral designs in rich blue, purple and black. The rim is edged with black.

Circular basal ring.

Intact, but cracked.

Height, 2⅜". Diameter at rim, 4¾".

1350. (1961) One Star-shaped Mosque Wall Tile; eight pointed. Persian.

Dense, buff-colored red paste.

Brilliant turquoise-blue glaze thickly covers two of the ray points; crackled, and slightly iridescent.

XI Century.

Decorated with a band of inscription around edge and a rosette in the center in relief.

Diameter, 8".

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1351. (1962) One Star-shaped Mosque Wall Tile; eight pointed. Persian.
Dense, buff-colored paste.
Brilliant turquoise-blue glaze thickly flowing around edge and ending in a large drop on one ray point, very rich iridescence; crackled.
XI Century.
Decorated with a band of inscription around edge and a rosette in the center in relief.
Three ray points fractured.
Diameter, 8".
1352. (1963) One Star-shaped Mosque Wall Tile; eight pointed. Persian.
Dense, buff-colored paste.
Brilliant turquoise-blue glaze ending in a drop on one ray point, silvery iridescence; crackled.
XI Century.
Decorated with a band of inscription around edge and a rosette in the center.
A piece of slag is attached to the ray point next to the one having the drop of glaze.
Diameter, 8".
1353. (1964) One Star-shaped Mosque Wall Tile; eight pointed. Persian.
Dense, buff-colored paste.
Turquoise-blue glaze heavily coated with rich golden-brown iridescence; crackled.
XI Century.
Decorated with a band of inscription around edge and a rosette in the center in relief.
One ray point is entirely missing.
Diameter, 8".
1354. (1965) One Star-shaped Mosque Wall Tile; eight pointed. Persian.
Dense, buff-colored paste.
Turquoise-blue glaze runs thickly over two adjoining ray points, slightly iridescent and crackled.
XI Century.
Decorated with a band of inscription around edge and a rosette in the center in relief.
Broken in two pieces beyond the rosette in the center and joined with glue.
Diameter, 8".
1355. (1966) One Star-shaped Mosque Wall Tile; eight pointed. Persian.
Dense, buff-colored paste.
Brilliant turquoise-blue glaze ending in a heavy drop on one ray point; silvery iridescent; crackled.
XI Century.
Three ray points fractured.
Broken in two pieces and joined with glue.
The break passes through the rosette in the center.
Diameter, 8".
1356. (1967) One Cruciform Mosque Wall Tile. Early Persian.
Dense, buff-colored paste.
Brilliant lapis glaze slightly iridescent; coarsely crackled.
Diameter, 8".

Oriental Pottery

1357. (1968) **One Cruciform Mosque Wall Tile. Early Persian.**
 Dense, buff-colored paste.
 Deep lapis glaze, dulled surface; uncrackled.
 Considerable glaze chipped off ends.
 Diameter, 8".
1358. (1969) **One Pair Twin Cruciform Mosque Wall Tiles. Early Persian.**
 Dense, buff-colored paste.
 Deep lapis glaze, dulled surface; silvery iridescence;
 finely crackled.
 The end of one point is broken off; the upper edge of
 opposite end of piece is chipped.
 United size when placed together, 8" x 7½".
1359. (1970) **One Pair Twin Cruciform Mosque Wall Tiles. Early Persian.**
 Dense, buff-colored paste.
 Brilliant lapis glaze, silvery iridescence; crackled.
 The end of one point broken off; the adjoining end of
 the other piece chipped on upper edge.
 United size, side by side, 8" x 7¾".
1360. (1971) **One Fragment of a Semi-circular Wall Column, or Pilaster, with right-angled base; in two pieces fastened together with an iron rod and cement. Persian.**
 Hard, dense terra-cotta like paste.
 The exposed surface is decorated with floral designs arabesqued in rich red, white, blues, yellows and greens.
 Height, 22".
1361. (1972) **One Concave Wall Tile with Equilateral Arch projected forward. Persian.**
 Terra-cotta colored paste.
 Cold blue glaze; uncrackled.
 The inner surface decorated with elaborate relief fret design, deeply cut.
 Height, 11¾". Width, 9".
1362. (1973) **One Curved Wall Tile from a Segmental Mihrab Arch. Persian.**
 Terra-cotta colored paste thickly moulded.
 The lower half of face is decorated with elaborate relief lettering deeply cut and covered with blue glaze; uncrackled.
 Above the lettering a band of vertical panels one and a half inches wide in blue and white glaze in alternation.
 The upper edge is covered with **purple glaze.**
 The rounded upper edge outside measures 28".
 Height, 14¾".

Oriental Pottery

1363. (1974) One Tall Panel, consisting of five Wall Tiles, in wood frame. Rhodian (?). Possibly Persian.

Boldly decorated in rich colors on a white ground. From out of a bulbous, two-handled vase rises a tall slender green tree, bearing blossoms in white and red; and a blue vine bearing red fruit and one yellow and red flower. At the top and sides a border of rope design in red and white edged with green, blue and black lines.

All of the tiles have been repaired.

Height over frame, 53". Width over frame, 13¾".

1364. (1975) One Bulbous Pitcher with looped handle from neck to shoulder and short spout. Persian.

Soft paste.

Decorated with a band of geometrical design divided in six panels around neck; a larger band around shoulder shows four animals running; inscriptions on back of handle and within neck.

All of these decorations are in white (reserved) with rich golden-brown lustre; crackled.

Recessed base, unglazed within.

Height, 7".

1365. (1976) One Bowl. Persian.

Dense, gray paste.

The decorations within consist of geometrical designs in four triangular spaces separated by four vertical bands starting at center and running to rim; all in black, red, blue, white and gold on white (reserved) ground.

The outside is covered with many narrow vertical panels in black on white (reserved) ground.

The rim is edged in lapis-blue.

Silvery lustre; large crackling.

Height, 3¼". Diameter of lip, 6¾".

1366. (1977) One Bowl with flat, inturning rim. Persian.

Dense, buff paste.

Rich lapis lustre glaze; coarsely crackled.

Decorated within in bold, geometrical design; on top of rim with a narrow band of rope design between two circular rings; on the outside a band of simulated writing around neck and many vertical lines around body; all in olive-black on blue ground.

An area of silvery iridescence within bowl.

Recessed circular foot with traces of glaze within.

Height, 4½". Diameter of mouth, 8⅜".

Oriental Pottery

1367. (1978) One Bowl. Persian.

Dense, gray paste.

Decorated within by a small medallion on base containing a duck and by a band of lettering around inner rim—the duck in white (reserved) under transparent blue glaze—the lettering in black on blue ground.

Between the rim and center of base a small floral design repeated many times in black on warm, pearl-white.

On the outer surface, near rim, a band of inscription in white (reserved) with black; below the inscription, a broad band of conventionalized flowers in blue and black on warm, pearl-white.

Glaze coarsely crackled; silvery iridescence.

Recessed circular base, glazed within.

Height, $4\frac{1}{8}$ ". Diameter of rim, $7\frac{5}{8}$ ".

1368. (1979) One Jar, Octagonal-shaped. Nearer East. Rakka.

Soft, buff paste.

Outside, turquoise-blue glaze background, coarsely crackled, and showing silvery iridescence.

Inside, pale bluish-white glaze.

Each of the eight vertical panels are decorated on outside with uniform scroll designs in black.

The panels are divided by vertical lines of rich purple which end in a black line running around the rim.

Heavy basal ring; unglazed within.

Slight repairs.

Height, $6\frac{3}{8}$ ". Diameter at rim, $6\frac{1}{2}$ ".

1369. (1980) One Jar. Nearer East. Rakka.

Soft, buff-colored paste.

Rich green glaze; crackled; brilliant iridescence.

The decorations consist of two concentric bands of indentations and rings; one round the neck; the other around the body.

Flat base with small areas of glaze.

Height, 13". Diameter of mouth, 8".

1370. (1981) One Small, Circular Bowl. Nearer East. Rakka.

Soft, buff-colored paste.

Rich purple glaze inside and out, ending in a heavy drop which reaches the foot and projects outward beyond the basal ring; uncrackled.

Rich iridescence around outer surface.

Flaring, hollow foot, unglazed within.

Height, $2\frac{1}{4}$ ". Diameter at lip, $4\frac{3}{4}$ ".

1371. (1982) One Large, Circular Jar. Egyptian.

Heavy, reddish paste; thickly modeled.

Dark blue glaze within and without; coarsely crackled.

Flat circular base, glazed, and having three low unglazed supports.

Three spur marks on rim of mouth.

Intact.

Height, 9". Diameter at rim, $10\frac{1}{2}$ ".

Oriental Pottery

1372. (1983) **One Circular, Flaring Dish. Egyptian.**
 Soft paste, entirely covered with blue glaze; uncrackled.
 XII Dynasty.
 The inner decorations consist of a figure of a queen standing beside a table containing fruits. Behind her, tall lotos plants. Above this design, a concentric band of open rings between double, narrow bands. The edge of lip has an encircling row of dots, all in black.
 Outside undecorated.
 Height, $1\frac{3}{4}$ ". Diameter, $6\frac{1}{8}$ ".
1373. (1984) **One Circular Dish, with vertical-shaped sides. Egyptian.**
 Soft paste, entirely covered with blue glaze; uncrackled.
 XII Dynasty.
 The inner base is decorated with a head of Hathor between two sprays of flowers; the top edge has an encircling row of dots and the outer sides are covered with long-stemmed flowers.
 Height, $1\frac{7}{8}$ ". Diameter, $5\frac{3}{4}$ ".
1374. (1985) **One Circular Bowl. Egyptian.**
 Soft, red paste.
 Blue glaze; uncrackled, with black decorations.
 The designs consist of two fish and two stems of lotos-buds on inner surface and lotos-petals on outer surface.
 Small piece missing from rim.
 Height, $2\frac{7}{8}$ ". Diameter, $8\frac{1}{4}$ ".
1375. (1986) **One Standing Hawk. Egyptian.**
 Hard, dense gray paste.
 Pale blue glaze, much of which is missing.
 Intact.
 Height, 3". Base $2\frac{1}{2}$ " x $\frac{7}{8}$ ".
1376. (1987) **One Seated Prince or Scribe, with arms folded across his knees. Egyptian.**
 Dense, heavy gray paste.
 Light blue glaze; uncrackled—much of that originally applied is now missing.
 XVIII Dynasty.
 Incised inscriptions in front and rear.
 Height, $6\frac{1}{4}$ ".
1377. (1988) **One Tall Tile. Egyptian.**
 Heavy, dense paste.
 Greenish-blue glaze; uncrackled, with decorations in black.
 Of the time of Rameses 2nd.
 On the two broad sides, double cartouches of.....
 with double crowns.
 Around the four edges a continuous band of hieroglyphs.
 Height, $14\frac{1}{4}$ ". Width, $7\frac{1}{4}$ ". Thickness, $2\frac{3}{4}$ ".
 Found at Abydos.

Oriental Pottery

1378. (1990) **One Small, Circular Cup. Korean.**
Hard, buff-colored paste.
Gray glaze; coarsely crackled.
Its only decoration is in its modeling, which is done with vertical corrugations and irregular rim in imitation of an open lotos bud.
Foot with circular ring; slight glazing within and without.
Earth encrustations outside near foot.
Height, $1\frac{5}{8}$ ". Diameter of rim, $3\frac{1}{2}$ ".
1379. (1991) **One Small, Low Circular Dish. Korean**
Hard, buff-colored paste.
Gray glaze; coarsely crackled.
Modeled to represent an open lotos flower and decorated within with floral designs in low relief; on the outside ten vertical lines incised in paste represent divisions between the petals of the flowers.
Circular basal ring with three spur marks, $1\frac{7}{8}$ " in diameter.
Height, $1\frac{1}{4}$ ". Diameter at rim, 4".
1380. (1992) **One Low, Circular Bowl. Korean.**
Hard, heavy paste entirely covered with glaze.
Gray glaze; crackled.
Decorated within and without with designs incised and filled in with black and white.
The inner designs include in the second band from the top four small flying cranes, and in the third band from the top four flying phenixes and four flowers all in larger scale—a medallion in the inner center shows three small chrysanthemums in white.
The decorations on exterior include a band of floral designs in black and four medallions in white between two smaller concentric bands of geometrical design.
Low basal ring, containing three spur marks.
Intact.
Height, $2\frac{3}{8}$ ". Diameter at rim, $7\frac{1}{2}$ ".
1381. (1993) **One Small, Low Oil Bottle. Korean.**
Hard, buff paste.
Gray glaze; coarsely crackled.
The decorations are on shoulder, and consist of four blossoms between two bands of double rings, incised in black and white.
Low basal ring, with splashes of glaze and three deposits of kiln slag within.
Intact.
Height, $2\frac{1}{8}$ ".

Oriental Pottery

1382. (1994) **One Small, Cylindrical Flower Vase. Ming. Chinese.**
Hard, porcelain-like paste.
Flambé glaze with rich dark lilac tones around base and a collar-like deposit of the same color around neck; crackled.
Basal ring showing snuff-colored glaze within.
Intact, but with small damaged spot in glaze on shoulder.
Brass-mounted jade stopper of dragon design.
Carved wood stand of lotos design.
Height, 4 $\frac{3}{8}$ ".
1383. (1995) **One Flower Vase. Ming. Chinese.**
Hard, dense paste.
Ivory-white glaze; uncrackled, showing areas of fawn-colored discoloration on outside of body and underside of lip.
The body is bulbous and the broadly flaring lip is saucer-shaped.
Broad basal ring around slightly recessed base; slight splashes of glaze and areas of earth encrustation.
Height, 4". Diameter of lip, 6".
1384. (1996) **One Seated Dog. Han. Chinese.**
Terra-cotta colored paste.
Greenish-gray glaze; finely crackled, partially covers the object.
Areas of silvery iridescence.
Modeled hollow.
Height, 11".
1385. (1997) **One Standing Figure of a Woman. Han (?). Chinese.**
Soft, white paste.
Greenish-gray glaze with silvery iridescence; crackled.
The body is hollow, the hands meet in front as if to carry a banner—a hole being left in the paste near the hands in which a staff might rest.
Made in a mold.
Height, 8".
1386. (2001) **One Small, Circular Cup. Han. Chinese.**
Pinkish terra-cotta colored paste.
Pale greenish-white transparent glaze; finely crackled.
The exterior shows an incised decoration representing the petals of a lotos flower.
Height, 1 $\frac{1}{2}$ ". Diameter at mouth, 2 $\frac{3}{4}$ ".
1387. (2002) **One Standing Dog. Han. Chinese.**
Red terra-cotta colored paste.
Modeled hollow.
A dog's harness including a collar with clasp on back is modeled in relief.
Green glaze, with rich golden iridescence; uncrackled.
Intact.
Height over ears, 7 $\frac{3}{4}$ ".

Oriental Pottery

1388. (2003) One Small Horse and Rider. 1st Sung—420 to 502. Chinese.
Dense, hard, white paste.
Brownish-yellow glaze; uncrackled.
The moulding is very crude.
Thin, flat base unglazed.
Height, $4\frac{5}{8}$ ".
1389. (2004) One Small Ram in Kneeling Position, moulded hollow. 1st Sung—420 to 502. Chinese.
Dense, hard, white paste.
Brownish-yellow glaze, speckled with dark brown; uncrackled.
Unglazed within.
Height, $2\frac{3}{4}$ ".
1390. (2005) One Small Incense Burner, round body, projecting lip, three legs. Tripod form. Said to be very ancient Chinese.
Hard, dense paste entirely glazed.
Light and dark brown olive-toned glaze; uncrackled.
An inscription in incised characters around body.
Height, $3\frac{3}{4}$ ".
1391. (2006) One Koro, with pottery cover. Tang. Chinese.
Hard, resonant buff paste.
The cover has mottled-olive colored glaze; crackled, and four splashes edged with dark blue.
The glaze from one of the splashes appears in narrow lines about one-eighth of an inch wide running down side of body.
Modeled in style of ancient bronze.
The cover has three projecting knobs; the body two pierced handles rising from rim partially glazed, and three legs which show slight glazing.
Height over handles, 7".
1392. (2007) One Jar. Tang. Chinese.
Hard, terra-cotta colored paste.
The body is covered with rich yellowish-brown and cream-white glaze; uncrackled, and shows bold floral designs incised in outline.
The shoulder, neck and thick flaring mouth are covered with cream-white glaze; the same glaze also partially covers the incised decorations.
Crudely modeled circular base; unglazed.
Height, 10".

Oriental Pottery

1393. (2008) One Vase. Ovoid shape; broad throat with flaring mouth; two pierced handles on side decorated with incised designs. Tang. Chinese.

Heavy terra-cotta colored paste, coarsely modeled.

Brown under-glaze inside and outside of throat; olive-green overflowing glaze within neck and on shoulder; finely crackled.

Lower half of body unglazed.

Around neck two bands of incised wave design under the glaze. On one side of shoulder an incised cross.

Outer rim shows small area chipped off.

Deep basal ring.

Height, $9\frac{1}{2}$ ".

1394. (2009) One Flower Vase. Ovoid shape; two strongly modeled looped handles on shoulder, low circular mouth and neck. Tang. Chinese.

Heavy, hard terra-cotta paste; coarsely modeled.

Upper half of the jar shows white under-glaze with olive-colored over-glaze splashed with pale gray-blue; crackled. The lower half has on one side an area of thin, brown-metallic glaze reaching the foot and appearing in traces on base.

Height, $9\frac{3}{4}$ ".

1395. (2010) One Flower Vase. Tang. Chinese.

Hard, heavy terra-cotta colored paste.

Roughly modeled with circular corrugations around body.

Rich, reddish-brown metallic glaze; uncrackled, with large splash of speckled yellowish-green glaze radiating in various directions from the center and forming horizontal lines between the corrugations.

Low basal ring covered with glaze.

Rim of the mouth is damaged and a large mass of kiln slag appears on one side.

Height, $10\frac{1}{4}$ ".

1396. (2011) One Flower Vase. Ovoid shape; low; slightly inflaring mouth showing damaged lip; four small looped handles on shoulder; slightly projecting concentric ring at center of body. Tang. Chinese.

Hard, heavy terra-cotta colored paste.

Mottled yellowish-olive colored glaze covers upper half of jar and flows downward below center on one side ending in three separate streams; crackled.

Flat base with beveled outer edge.

Height over handles, $8\frac{3}{4}$ ".

1397. (2012) One Flower Jar. Tang. Chinese.

Hard, heavy terra-cotta colored paste.

Coarsely modeled, with broad, heavy mouth and circular base.

Rich brownish-black glaze finely speckled with yellow and splashed with cream-white and dull-blue; coarse crackle appears in the white splash.

Two kiln marks on shoulder.

Height, $7\frac{3}{4}$ ".

Oriental Pottery

1398. (2013) **One Bowl. Circular Body. Tang (?). Chinese.**
Yellowish-red paste.
Greenish-gray glaze splashed and speckled with ruby-red; finely crackled.
Inside of bowl unglazed, except a circular band near rim in ruby-red and some accidental splashes in white under-glaze.
Flat base, glazed outside.
Three feet.
Carved wood stand.
Height, 4". Diameter of mouth, 7¼".
1399. (2014) **One Vase. Ovoid, with trumpet-shaped mouth, and two small open handles on shoulder. Tang. Chinese.**
Terra-cotta colored paste.
Olive-colored glaze within throat and mouth and around shoulder; uncrackled.
Wave designs incised on throat and shoulder; three separate sets of concentric lines around body near handles.
Low, recessed basal ring.
Height, 11".
1400. (2015) **One Jar. Ovoid shape. Tang. Chinese.**
Hard, heavy terra-cotta colored paste.
Olive and ochre colored glaze; coarsely crackled; surrounds upper half and runs in narrow streams to base.
Low neck and mouth; two looped handles on shoulder.
Flat foot with rough kiln marks on bottom.
Height, 8¼".
1401. (2016) **One Flower Vase. Sung (?). Chinese.**
Dense white paste, thickly potted.
Dull blue glaze; very finely crackled, with areas in deep ruby-red extending from near mouth to foot and covering about one-half of outer surface.
Flat, recessed basal ring; unglazed.
Height, 7⅝".
1402. (2017) **One Small Flaring Bowl. Sung. Chinese.**
Hard, white paste showing on exterior many narrow vertical panels cut with a knife before glazing.
Light olive-green glaze with yellowish markings around outer base and edge of rim; uncrackled.
Decorated within with floral and cloud designs in low relief.
Circular basal ring, glazed within.
Height, 2⅛". Diameter at mouth, 5¼".
1403. (2018) **One Wine Bottle. Bulbous shape, long circular neck, with expanding collar and small mouth; small spout from shoulder. Sung. Chinese.**
Hard, white paste.
Soft, creamish-white glaze; finely crackled.
Circular recessed foot, unglazed.
Chipped at mouth, spout and rim of foot.
Height, 10⅝".

Oriental Pottery

1404. (2019) One Small, Flaring Bowl. Sung. Chinese.
Dense, white paste.
Pale greenish-gray glaze covers entire surface; long crackle.
Small circular basal ring showing kiln slag.
Above basal ring, on side, a small fragment of paste attached in the kiln.
Intact.
Height, $2\frac{1}{2}$ ". Diameter at lip, $5\frac{3}{8}$ ".
1405. (2020) One Small, Circular Cup. Sung. Chinese.
Hard, white paste.
Greenish-gray glaze; finely crackled.
On the inner base a dragon and clouds are modeled in low relief.
Small, flaring recessed foot, unglazed within.
Height, $2\frac{1}{8}$ ". Diameter at lip, $3\frac{3}{4}$ ".
1406. (2021) One Low, Circular Cup. Sung. Chinese.
Hard, white paste.
Irregularly molded.
Creamish-white glaze; finely crackled.
Broad circular foot slightly hollowed, and entirely unglazed.
An area $\frac{7}{8}$ " long is chipped from the outer side of rim; otherwise intact.
Height, $1\frac{1}{2}$ ". Diameter at lip, $4\frac{1}{2}$ ".
1407. (2023) One ———. Sung. Chinese.
White paste.
Creamish-white glaze; uncrackled.
Modelled to represent lotos petals clasping a circular pointed object (possibly a lotos seed-pod); all resting upon a thin, rounded pedestal with thread marks underneath.
Height, $2\frac{3}{4}$ ".
1408. (2035) One Small Jar, with a pair of small, double-looped handles from lip to shoulder. Sung. Chinese.
Dense, hard white paste.
Dark olive—"eel skin" glaze, uncrackled.
The number "68" is reserved in the glazing on one side.
Around the base, two circular flaring rings in the paste.
Recessed base, unglazed.
Height, $6\frac{3}{8}$ ".

Oriental Pottery

1409. (2036) **One Low, Circular Dish. Sung. Chinese.**
Hard, heavy white paste.
Rich blue glaze, mottled; uncrackled, and having earth-worm marks inside; rich purple and blue mottled glaze outside; (the Chinese call this color "may cu zu") olive and brown-metallic lustre glaze on outer base.
Around the outer lip a circular band showing eighteen dots in low relief; a second similar band containing fifteen dots in relief encircles the under part of the body. A circular band of fine spur marks within recessed base. Three feet project from basal ring. The number "9" is incised on bottom within the band of spur marks.
Carved wood stand.
Height, 2½". Diameter of mouth, 6¼".
1410. (2037) **One Low, Circular Dish. Projecting lip with foliated edge. Sung. Chinese.**
Hard, heavy white paste.
Dark gray glaze mottled with dull pomegranate-red. The mottling is especially marked on the exterior and around edge of lip; uncrackled.
Earth-worm marks in glaze on inner base.
Circular band of fine spur marks within recessed base. Three feet project from basal ring; one foot has a small chip off outer side.
The number "2" is incised on bottom within the band of spur marks.
Carved wood stand.
Height, 3⅛". Diameter at lip, 9".
1411. (2038) **One Bowl, with flaring mouth. Temmoku. Sung. Chinese.**
Hard, heavy, reddish-brown paste.
Rich, bluish-black glaze, slightly iridescent; uncrackled, and finely mottled with metallic-brown ending in a thick circular welt about one inch above foot.
Circular foot, unglazed, showing slightly recessed band in paste on bottom.
Two small areas on rim repaired with lacquer.
Height, 3½". Diameter at rim, 7½".
1412. (2039) **One Flower Vase, with circular neck and flaring mouth. Celadon. Sung. Chinese.**
Hard, white porcelain-like paste.
Beautiful gray-green glaze showing wet cotton wool effects and a few long crackles.
Decorated on the neck and body with floral designs; under the lip with five circular rings and around the base with vertical lines all in relief under the glaze.
Recessed base, glaze within.
Large areas of lacquer at lip fill in missing parts, and lines of lacquer around body cover cracks.
Height, 11¼".

Oriental Pottery

1413. (2040) One Low, Circular Bottle, with small mouth. Temmoku. Sung. Chinese.

Hard, heavy white paste.
Rich, blue-black glaze with dull brownish-yellow areas on shoulder, neck and mouth.
Recessed foot with coarsely cut broad basal ring showing yellow glaze within.
Height, $4\frac{3}{4}$ ".

1414. (2041) One Tea Bowl. Temmoku. Chinese.

Hard, dense, dark colored paste.
Dark, brownish-yellow glaze; uncracked.
Circular foot, unglazed, and slightly recessed bottom.
Slight repair in red lacquer at rough spot on rim.
Height, $2\frac{3}{4}$ ". Diameter, at mouth, 5".

1415. (2042) One Large, Flaring Bowl. Sung. Chinese.

Dense, white paste.
Creamish-white glaze, discolored over entire outer surface and small areas on inner surface with light brownish tones; crackled.
Floral decorations in low relief within and narrow vertical panels modeled with a knife on exterior.
Small, circular foot with narrow basal ring showing spur marks and glazed within.
Height, $3\frac{3}{8}$ ". Diameter of lip, 8".

1416. (2043) One Flower Vase. Pear-shaped, with trumpet mouth. Sung. Chinese.

Hard, white paste.
Creamish-white glaze; crackled.
The decorations consist of a dragon in low relief around neck; a chrysanthemum stem with two blossoms, leaves and two butterflies incised in paste under the glaze.
Traces of deep purplish-red, green and yellowish paint appear in various parts of the decorations.
Deep basal ring, glazed within.
An ancient crack and rivet holes on neck.
Height, 14".

1417. (2044) One Gallipot-shape Vase. Temmoku yohen. Early Sung. Chinese.

Hard, gray paste.
Black glaze speckled with yellow in imitation of tortoise shell.
Recessed foot, glazed within, showing a small area chipped from outer edge.
Slight repair on lip.
Height, $13\frac{1}{2}$ ".

1418. (2048) One Figure of Fugen seated upon a reclining elephant holding a roll in both hands. The elephant rests upon a low, oblong pedestal. Ming. Chinese.

The paste is entirely covered with gray-blue glaze; crackled.
Height, $5\frac{1}{2}$ ".
Carved wood stand, $1\frac{7}{8}$ " high.

Oriental Pottery

1419. (2050) One Pear-shaped Water Bottle; circular neck and mouth. Owari. Japanese.
Hard, dense paste.
Metallic-brown lustre glaze, with splashes of blackish-brown edged with snuff-brown around neck and shoulder; uncrackled.
Broad basal ring glazed within; the glaze showing three dark spots.
Wood stopper.
Height over stopper, $9\frac{1}{2}$ ".
1420. (2051) One Pear-shaped Water Bottle; long, circular neck, enlarging ring at mouth. Owari. Japanese.
Hard, dense gray paste.
Black lustre glaze, with faint splashes of brown on body and edged with brown in thick mass around base; uncrackled.
Basal ring shows an area one and three-eighths inches long chipped off.
Height, 12". Diameter of base, 5".
1421. (2052) One Pear-shaped Water Bottle; short, circular neck, enlarging ring at mouth. Seto. Owari. Japanese.
Hard, dense paste.
Black lustre glaze mottled with brown; uncrackled.
Basal ring chipped in three places, and heavily glazed within.
Height, $11\frac{7}{8}$ ". Diameter of base, $5\frac{7}{8}$ ".
1422. (2053) One Tea Jar. Japanese.
Fine, light-weight paste.
Rich, reddish-brown glaze with yellow-brown area around neck and on shoulder running together on one side and forming a single stream which runs to the base.
The paste and glaze were taken from China to Japan where the little tea jar was made.
The base is unglazed and bears the seal character of Bunrin incised in the paste.
The jar is called "Mei" and has an ivory box and cover decorated with dragon and other designs on the outside, and two small bags both made of Ancient Chinese brocade; one is called "Ko Kin-ran" and the other one "Donsu."
Height, $2\frac{1}{2}$ ".
1423. (2054) One Small, Low, Circular Water Jar. Satsuma. Japanese.
Hard, heavy paste, thickly moulded.
Reddish-brown glaze inside and outside with over splashes of bluish-yellow running in streams all around the jar outside from rim to base; crackled.
Flat base showing long incised lines on bottom.
Lacquer cover.
Height, $4\frac{5}{8}$ ". Diameter at mouth, $3\frac{3}{4}$ ".

Oriental Pottery

1424. (2055) **One Small Oil Bottle, with bulbous body; very short, circular neck and small flaring mouth. Bizen. Japanese.**
Dense, buff-colored paste.
Light and dark brown glaze, with splashes and spots of ochre; uncrackled.
Flat, slightly concaved base containing incised seal "SO," same as on No. S. I. 685.
Height, 4½".
1425. (2057) **One Circular Jar with large mouth. Nearer East. Hembodji.**
Soft, gray paste.
One-half of the outer surface covered with rich, dark wine-colored glaze; uncrackled, with silvery iridescence. (When placed in strong sunlight, fine yellowish-golden iridescence is also revealed.)
The other half of the outer surface is covered with silvery-purple iridescence.
Large area of white glaze inside.
Recessed basal ring, unglazed within and without.
Neck and rim repaired—a small area of plaster added to rim and a small hole in body on one side.
Height, 6¼".
1426. (2058) **One Small, Ovoid Jar; circular neck and flaring mouth; two looped handles on shoulder. Nearer East. Djohar, (near Rakka).**
Soft, gray paste.
Rich green glaze, crackled, silvery iridescence.
Under the glaze, around the body, corrugated lines run at different angles.
Flat circular foot with unglazed base.
Intact.
Height, 6½".
1427. (2059) **One Small, Pear-shaped Pitcher. Nearer East. Rakka.**
Soft, gray paste.
On a white (reserved) background, bold lettering with fine, detailed decoration in rich reddish-brown and blue around body; a band of simulated writing in brown around neck and a broad band of brown around rim and spout, crackled.
Much broken.
The handle is missing and the base of another specimen has been substituted.
Height, 7½".

Oriental Pottery

1428. (2060) One Low, Ovoid Jar, with pottery cover. Nearer East. Rakka.

Soft, gray paste.

Pearl-white glaze with decorations in rich, reddish-brown and emerald-green with silvery iridescence; uncrackled. Pale green glaze with silvery iridescence inside.

The decorations consist of a broad band of decorative letters around body divided by four medallions and inclosed at top and bottom by concentric rings—the lower one being divided from the letters above by a band of scroll design.

Recessed, circular base with areas of glaze inside.

Many repaired cracks.

Height, over cover, $6\frac{1}{2}$ ".

1429. (2061) One Small, Standing Hyena. Nearer East. Rakka.

Very soft, yellowish-gray paste.

Rich blue glaze, crackled; iridescent.

Stripes on back and sides, and spots on ears, eyes, mouth and both front legs in dark blackish-blue.

The animal is intact, but the edge of the pedestal is missing in places.

Height, $3\frac{1}{2}$ ".

1430. (2062) One Bowl. Oblong. Nearer East. Rakka.

Buff paste.

Rich blue glaze, uncrackled; silver and purple iridescence.

Decorated within with beautifully drawn designs in black, including a standing peacock.

A narrow wave line in black encircles the exterior near the rim.

Circular foot deeply recessed.

Much repaired.

Height, $3\frac{3}{4}$ ". Longest diameter at rim, 7".

1431. (2063) One Small, Bulbous Pitcher, with looped handle reaching from rim to shoulder. Nearer East. Rakka.

Soft, gray paste.

Greenish-white glaze with pearly iridescence; coarsely crackled; some of the crackled lines show dark stains under the glaze and silver threads over the glaze.

Recessed foot slightly flared outward; glazed, and showing earth encrusted within.

Edge of lip partly missing.

Height over top of handle, $5\frac{3}{4}$ ".

Oriental Pottery

1432. (2064) One Circular Flower Holder, with projecting rim. Nearer East. Rakka.

Soft, gray paste.

White glaze with decorations in rich, dark brown, lapis-blue and emerald-green; crackled.

The outer decorations consist of four large medallions around body alternated by finely drawn geometrical designs with broad bands at top and bottom.

On the inside, floral decorations around wall and a standing cock on base, in brown on white background.

Silvery iridescence inside and outside.

Recessed basal ring glazed within.

Repaired. Two-thirds of rim replaced with plaster.

Height, $5\frac{5}{8}$ ". Diameter of foot, 3".

**1433. (2065) One Fragment of a Large Tile. Nearer East. Rakka.
(About one-third missing.)**

Soft, gray paste.

From a rich lapis-blue background an Arabic letter rises in high relief in greenish-white.

The crackle-lines and other areas of the surface are covered with heavy silvery iridescence.

Back unglazed.

Height, $11\frac{3}{4}$ ". Width, $9\frac{3}{4}$ ".

1434. (2066) One Dish with stem-shaped base and flaring foot. Nearer East. Rakka.

Soft, gray paste.

White glaze, uncrackled, silvery iridescence.

On the exterior, the decorations consist of one circular band of scroll design in lustre-brown on reserved white between two broad bands of lustre-brown; on the interior, the base shows a large, heart-shaped medallion on white ground in brown lustre and blue surrounded by very elaborate scroll drawings; around the inner neck, a band of geometrical design below a broad band which encircles the lip.

Cracked, and areas replaced by plaster.

Within the hollowed foot faint traces of glaze.

Height, $4\frac{1}{2}$ ". Diameter at lip, 6".

1435. (2067) One Circular Jar. Nearer East. Rakka.

Buff colored paste.

Rich greenish-blue glaze, uncrackled; silver iridescence.

The decorations consist of four large beak-shaped relief projections alternated by three smaller similar shaped relief projections around the exterior of the body. All of these projections are covered with rich bluish-black glaze; around the neck and on top of the rim splashes of the same kind of glaze.

Geometrical designs in faint yellowish-green appear in exterior areas.

Large circular basal ring unglazed within.

Although badly cracked, the object is intact.

Height, 5". Diameter at rim, $5\frac{3}{4}$ ".

Oriental Pottery

1436. (2068) One Small Jar. Octagonal shape. Nearer East. Rakka.
Soft, gray paste.
Yellow-white glaze, coarsely crackled; silvery iridescence.
Circular basal ring unevenly molded and glazed within.
Two areas missing from lip and neck; otherwise intact.
Height, $5\frac{5}{8}$ ".
1437. (2069) One Lamp, Dome-shaped, with spout. Nearer East. Rakka.
Buff colored paste.
Rich blue-green glaze, coarsely crackled, silvery iridescence.
The handle is missing, the greater part of the mouth is broken away and a small area of glaze on one side of the dome has peeled off.
Recessed, circular foot with rough deposit of glaze attached to rim.
Height, $4\frac{3}{8}$ ".
1438. (2070) One Small Lamp, with four indented sides, two of which are connected by a handle. Nearer East. Rakka.
Buff colored paste.
Rich blue-green glaze, coarsely crackled; brilliant silver iridescence.
Under the iridescence, traces of decorations in black.
Circular, recessed foot.
Two of the corners are damaged.
Height over handle, $2\frac{3}{4}$ ".
1439. (2071) One Fragment of a Small Goat. Nearer East. Rakka.
Hard, buff paste.
Rich blue-green glaze; coarsely crackled; silvery iridescence.
Decorations in black.
Legs, horns and rump missing.
Height from knee of right foreleg to top of head, $2\frac{1}{2}$ ".
1440. (2072) One Fragment of a Small Statuette of a Man. Nearer East. Rakka.
Soft, gray paste.
Blue glaze, crackled; rich golden iridescence.
The upper half of a man's figure, wearing a heavy beard; a pointed cap and hair in a braid down his back.
Both arms broken off.
Height, 3".

Oriental Pottery

1441. (2073) One Circular Dish, with flat rim, beautifully moulded.
Nearer East. Hembodji.
Soft, whitish paste.
The interior is of deep, rich lapis background over which in the concaved center a skillfully drawn floral design in dull green and rich brown.
The upper side of the projecting rim is decorated with concentric rings and a band of inscription in olive lustre.
The exterior is of sky-blue and bluish-green background decorated with circular bands and scroll designs in pale olive.
Rich golden iridescence, especially on upper side of rim.
Much cracked. Areas of rim missing.
Height, 3". Diameter at rim, 10 $\frac{5}{8}$ ".
1442. (2074) One Fragment from the Center of a Large Dish. Nearer East. Hembodji.
Soft, whitish paste.
Translucent lapis glaze, crackled; decorated above with floral designs and beneath with circular bands in rich olive-brown lustre.
A part of the basal ring remains.
Length, 6 $\frac{1}{2}$ ".
1443. (2085) One Bowl. Nearer East. Rakka.
Soft, gray paste.
Greenish-blue glaze, crackled.
Rich golden iridescence.
Decorated with black, circular rings inside and out.
Repaired.
Height, 2 $\frac{3}{4}$ ". Diameter, 4 $\frac{1}{2}$ ".
1444. (2086) One Circular Bowl, with narrow, inturning rim. Nearer East. Rakka.
Soft, buff paste.
Blue glaze, crackled; rich iridescence.
Decorated with geometrical design in black.
Recessed foot, unglazed.
Much repaired; parts added.
Height, 3 $\frac{3}{4}$ ". Diameter, 8 $\frac{1}{4}$ ".
1445. (2087) One Pitcher, with original looped handle from shoulder to neck. Nearer East. Rakka.
Soft, buff paste.
Rich blue glaze, crackled; gold iridescence.
A broad band of well-drawn lettering around neck and other interesting designs in black on body.
Recessed foot with mass of glaze running downward from body on one side.
Height, 6 $\frac{1}{2}$ ".

Miscellaneous

67. **One Bronze Head of Buddha.**
Life size.
Wrenched from the original figure a long time ago.
Gun metal color.
Height over stand, covered with blue-black velvet, 11".
From Angkor Wat, Cambodia.
68. **One Bronze Head of Buddha.**
Heroic size.
Wrenched from the original figure a long time ago.
Rich, green patina.
Glass eyes.
Height over stand, covered with blue-black velvet, 11".
From Swankholor Sukhotai.
69. **One Bronze Head of Buddha.**
Life size.
Wrenched from the original figure a long time ago.
Green patina and gilt; earth stained.
Height over stand, covered with blue-black velvet, 11½".
From Aynthia.
70. **One Bronze Head of Buddha.**
Less than life size.
Wrenched from the original figure a long time ago.
Light green patina.
Lobe of right ear missing.
Height over stand, covered with blue-black velvet, 10".
From Chien-Rai (Western Laos).
71. **One Ivory Statuette. Buddha seated upon a semi-circular pedestal.**
His right hand rests upon his right knee; his left hand rests in front, palm upward.
The head and body stained purple.
Top of crown missing.
Height, 6½".
From Angkor Wat, Cambodia.
72. **One Ivory Statuette. Buddha seated upon a semi-circular pedestal.**
His right hand rests upon his right knee; his left hand rests in front, palm upward.
Body stained pale purple; gilt on back.
Nose missing.
Height, 6½".
From Angkor Wat, Cambodia.

Miscellaneous

73. **One Ivory Statuette. Buddha seated upon a semi-circular pedestal.**
 His right hand rests upon his right knee; his left hand rests in front, palm upward.
 Head and face stained purple.
 Part of crown and part of left hand missing.
 Height, $5\frac{1}{4}$ ".
 From Angkor Wat, Cambodia.
74. **One Ivory Statuette. Buddha seated upon a rounded pedestal.**
 His right hand rests upon his right knee; his left hand rests in front, palm upward.
 Entire surface shows traces of gilt.
 Crown gashed with a knife.
 Height, $5\frac{3}{8}$ ".
 From Angkor Wat, Cambodia.
75. **One Ivory Statuette. Buddha seated upon a semi-circular pedestal.**
 His right hand rests upon his right knee; his left hand rests in front, palm upward.
 Slight traces of gilt on shoulder strap.
 Nose missing. Crown intact. Pedestal much decayed.
 Height, 5".
 From Angkor Wat, Cambodia.
76. **One Ivory Statuette. Buddha seated upon a round pedestal.**
 His right hand rests upon his right knee; his left hand rests in front, palm upward.
 Lower part of face heavily modeled.
 Both ears project outward.
 Long vertical checks in ivory.
 Upper edge of circular throne beveled.
 Height, $5\frac{5}{8}$ ".
 From Angkor Wat, Cambodia.
77. **One Ancient, Cylindrical Bronze Scroll Holder, with cover. Japanese or Chinese.**
 Engraved decorations on body include a seated figure of Buddha holding with his right hand the forefinger of his left hand; below him landscape, waves and six additional figures. On each side of him a dragon and clouds. On the back between the two dragons an inscription, reading "made by Buddhist Priest Enrei—January 1st of Jin Ki (A. D. 724) year of Monkey and Rat."
 Additional incised decorations on base and cover.
 Traces of ancient gilding.
 Height over cover, 11"; diameter of cover, $4\frac{7}{8}$ ".

Miscellaneous

78. **One Bronze Wine Kettle. Date unknown. Chinese.**
 Circular body and cover.
 Handle shaped in form of grotesque animal; the body being articulated.
 A bird's head surmounted by a mouse forms the spout.
 Grotesque animals in crouching position, bearing birds upon their shoulders, form the three feet.
 The shoulder and lower body and the top of the cover are covered with circular bands of fine diapered clouds in low relief.
 Around the edge of the cover and around the neck and body and on other parts are scroll designs incised and filled with gold and silver.
 Entire exterior covered with rich rose, orange and dull emerald patina.
 Height over stationary handle, 8¾".
79. **One Bronze Cover of a Jar. Date unknown. Chinese.**
 The body one and three-quarter inches deep flares outwardly and ends in a flat rim surrounded by an enlarged moulding showing scroll designs incised and filled with silver.
 The four outer sides of the body are decorated with diapered clouds in low relief.
 On the outer top of the body, a circular medallion, the lines of which are incised and filled with gold and silver.
 An inscription on the inner top.
 A sitting bird rests upon each of the four corners.
 Rich brown and green patina.
 Size, 4½" square; 2½" high.
80. **One Long-necked Bronze Flower Sprinkler. Japanese.**
 The curved handle, beginning at base of the neck and ending on back of body, is modeled to represent the trunk of a tree—its branches spreading in two directions over the body of the sprinkler.
 Circular basal ring, within which a modeled square seal undecipherable.
 Dark brown patina and with an area on neck in red, green and black speckled with gold markings.
 Beneath the handle an opening in the body of flower shape.
 Height, 15¾".
81. **One Handle from an Ancient Bronze Vase. Grecian.**
 Modeled to represent a leopard springing upward with his hind feet resting upon the head of a goat.
 Green patina.
 Length, 8½".
 Found in Egypt.

Miscellaneous

82. **One Large Bronze Jar, with cover. Sung. Chinese.**
 Rectangular body, with two looped handles on shoulder, and one smaller looped handle on lower side of body, each modeled to represent a mythological animal's head. The exterior is richly decorated in areas of diapered clouds over which forms of mythological animals, including the lineaments of the tao-tieh ogre are worked in relief and inlaid with gold and silver. At each corner and in the center of each panel, vertical lines (cockscombs) project outwardly. On two sides of the shoulder, in high relief, an animal's head in bold relief, inlaid. Richly encrusted with red and green. Flaring, hollow base. Height, over cover, without stand, $21\frac{3}{4}$ ". Simple, heavy wood stand.
83. **One Circular, Bronze Jar, with cover. Chou. Chinese.**
 Swinging handle with ends formed to represent a dragon's head. Around the body and cover three encircling bands of vertical lines in relief; also four additional bands of finely diapered clouds over which forms of mythological animals are seen in relief. The second of these four bands has the lineaments of the tao-tieh ogre in higher relief. Inscriptions on inner top of cover and inner base of body. Rose-brown and dark green patina. Recessed foot. Height over handle, without stand, $11\frac{3}{4}$ ". Carved wood stand.
84. **One Ovoid-shaped Bronze Sacrificial Jar, with cover, flaring tripod base and two looped handles on body. Chou. Chinese.**
 The body and cover have nine concentric grooved valleys and three encircling bands of incised scroll design. On the feet and handles the lineaments of the tao-tieh ogre appear in relief. The top of the cover is recessed in circular cup-form. Inscriptions in inner top of cover and on inner base. Metallic-brown and dull green patina. Height, over cover, 10".

Miscellaneous

85. **One Bronze Wine Holder, with cover and swinging handle. Shang. Chinese.**
 The exterior is richly decorated with the lineaments of the tao-tieh ogre in varied designs, with four vertical lines (cockscombs) running from top of cover to base of body, and a ram's head at each end of handle. All of these decorations are strongly modeled in relief. The top of the cover is recessed in elliptical cup-form. Inscriptions in bold characters in inner top of cover and on inner base.
 Rich, reddish-brown and green patina.
 The point of the right horn of one of the rams is missing.
 Base recessed.
 Height over cover, without stand, $10\frac{3}{4}$ ".
 Carved wood stand.
86. **One Rectangular Bronze Incense Burner, with four circular legs and carved wood cover. Chou. Chinese.**
 Two looped handles rise from a projecting rim. Each of the four panels on body are decorated with a uniform design showing at top a horizontal band of finely diapered clouds over which a dragon and rosettes in relief; below this band a vacant area surrounded on three sides by numerous rounded dots. At the edge of each corner of body a vertical line (cock's comb) projects outwardly. On each of the four legs, slightly below body, the lineaments of the tao-tieh ogre appear in relief.
 Dull golden-brown and olive patina.
 Height over handles, without stand, $9\frac{1}{4}$ ".
 Carved wood stand.
87. **One Bronze Statuette. Buddhist Trinity. A. D. 550 to 560. Chinese.**
 Three figures stand upon a lotos throne which rests upon a square pedestal having four angled legs. A shield, decorated on the front with nimbuses and flames and bearing an incised inscription on the back, rises from the level of the central figure's feet.
 Height of bronze statuette without stand, $4\frac{1}{4}$ ".
 Wood and silk covered stand.
88. **One Bronze Jar. "Kanae." With bronze cover. Han. Chinese.**
 Bowl-shaped, with three legs and two upright pierced handles; thinly modeled. A band of incised inscription surrounds two-thirds of of the body near lip, on the intervening space, but lower down another incised inscription appears. The cover has two raised circular rings between which three pierced circular handles rise.
 Height over handles, $7\frac{1}{4}$ ".

Miscellaneous

89. **One Bronze Jar. Chinese.**
 Round body decorated with raised concentric rings and two circular bands of ornamentation.
 The upper band surrounds the shoulder and shows lineaments of the tao-tieh ogre over finely diapered clouds.
 The lower band on body is the broadest and includes many nipple designs over diapered clouds arranged in lozenge-shaped spaces.
 A third band of diapered clouds only surrounds the hollow foot.
 Rich olive-green and dull dark blue patina.
 Height, $6\frac{1}{2}$ ". Diameter of mouth, 7".
90. **One Bronze Bottle, with bronze stopper. Han. Chinese.**
 Modeled flat; (pilgrim form), with circular neck and flower-shaped mouth and stopper.
 On each shoulder an open ring-shaped handle held in mouth of an animal.
 Two semi-circular panels counter sunk follow the lines of the shoulders on each side.
 Hollow foot.
 Very rich emerald-green patina.
 Height over top of cover, 13".
91. **One Low Bronze Stand. Han. Chinese.**
 Four low broad, flaring feet.
 Decorated on upper and under surface with fine diapered clouds, of which some are nearly obliterated.
 Rich indigo-blue and grayish-green patina.
 Length of top of pedestal, $8\frac{1}{4}$ ". Length over all, $10\frac{1}{4}$ ".
 Height, $1\frac{1}{4}$ ".
92. **One Bronze Relief Statuette. Ancient Japanese.**
 Kwannon stands upon a lotos shaped throne which is supported by a circular pedestal composed of three rounded planes rising step-like one above another and narrowing in the ascent; crowned with a floral design in which the throne rests.
 Both hands are extended forward; the right with palm outward and forefinger separated from the others. Left palm upward.
 From her arms drapery extends to top of throne.
 The front of head-dress is decorated with a small standing Buddha.
 Height from base to top of head-dress, $20\frac{5}{8}$ ".
93. **One Bronze Relief Statuette. Ancient Japanese.**
 Kwannon seated upon a circular pedestal over which drapery gracefully falls.
 The two forefingers of her right hand touch her right cheek; her left hand rests upon her right ankle and foot which crosses her right knee.
 Her left foot rests upon a lotos flower which projects from the lower part of the base.
 The base is cast hollow.
 Height, 12".

Miscellaneous

94. **One Small Bronze Relief Statuette. Ancient Japanese.**
Kwannon seated upon a draped throne, the lower edge of which is decorated with lotos petals in relief.
Her right hand is raised to her right cheek.
Her left hand rests upon her right ankle and foot which crosses her left knee.
Her left foot rests upon a petal projected outward beyond the line of the other petals.
The figure is draped below the waist only.
The base is cast hollow.
Height, $5\frac{3}{8}$ ".
Wood stand.
95. **One Bronze Relief Statuette. Sui. Ancient Chinese.**
Two figures, wearing spare head-dresses, stand side by side, in relief on an oblong lotos throne which rises from a hollow pedestal having four angled legs. The inner hands of both figures extend upward and hold cone-shaped objects; their outer hands hang downward near their knees.
Behind the two figures a shield runs upward to a tapering point in imitation of a lotos leaf.
The face of the shield is decorated with nimbuses and flame designs incised.
The entire surface was originally covered with gild but much of it has disappeared; corroded spots on surface.
Inscriptions are incised on the angles of the legs of pedestal.
Heavy green and red patina.
Height, $12\frac{1}{4}$ ".
96. **One Bronze Relief Statuette. Ancient Chinese.**
Kwanyin stands upon a lotos bud which is supported by a double pedestal each having four legs.
She holds a water-bottle in her left hand, and her right hand is upraised, palm outward.
Her drapery flows in graceful lines and parts of her head-dress fall below her shoulders.
The pointed, leaf-shaped shield which rises upward from the level of her ankles is beautifully decorated in front with a nimbus and flame designs boldly executed.
Inscriptions on the lower architrave and back legs of the pedestal.
Dated—third year of Shin Ryo—706 A. D.
Height, $10\frac{1}{4}$ ".

Miscellaneous

97.

One Bronze Relief Statuette. Ancient Chinese.

Buddha, in finely designed costume, sits upon a square-topped throne, the edge of which on three sides is decorated with minute, geometrical design; his right hand up-raised; palm outwards—his left hand clasping an object rests upon his left knee. The throne is supported by a square pedestal having four angled legs and exquisite scroll designs around top on three sides and around the arches in low relief. A single standing figure in narrow panels decorates six of the outer sides of the legs of the pedestal in low relief.

Between the top of the pedestal and the projecting front of the throne two guardian lions sit.

The statuette is intact, cast in one piece, gilded, and shows traces of red paint.

Height, 7½".

98.

One Bronze Statuette. Ancient Chinese.

Kwanyin stands upon a throne modeled to represent a lotos bud which in turn is supported by a rectangular base with four angled legs separated by four arches, the edges of which are decorated with pierced scroll designs. Three of the legs have incised inscriptions.

Behind her, reaching from her ankles upward, a gilded shield with nimbus and flames in low relief edged with open-work flames.

Height, 9¼".

99.

One Bronze Relief Statuette. Tang. Ancient Chinese.

Buddha stands upon a small, oval throne which rests upon a pedestal with four angled legs flaring outward. His right hand extends upward grasping the drapery near his shoulder. His left hand hangs beside his left side; palm outward.

Long, graceful drapery extends outward at his feet.

Behind him a pointed shield decorated with incised nimbus and flame designs.

Gilded.

Each of the four legs has incised inscriptions.

Height, 5½".

100.

One Small Bronze Relief Statuette. (Fragment.) Ancient Chinese.

Buddha seated with garments boldly outlined in front. Right hand uplifted, palm outward.

Left hand down-turned, palm outward.

A tapering shield, the front of which is decorated with nimbus and flame designs in relief; the back decorated with three seated figures and a canopy with side curtains all in low relief.

Gilded.

Earth encrustations.

Height over stand, 5".

Carved wood stand.

In box.

Miscellaneous

101. **One Bronze Relief Statuette. Ancient Chinese.**
Kwanyin stands upon a throne shaped to represent a lotos bud.
A pointed, leaf-shaped shield decorated only with border-lines rises from her shoulders and continues above her head. She wears long flowing draperies which extend in broad lines on each side of her feet; the end of the right side is missing. Her right hand extends below her waist and holds a water bottle.
Her left hand reaches upward to her shoulder and holds a lotos stem and blossom.
The entire surface was originally covered with gold but now small areas on the front and larger ones on the back are worn through.
Earth encrustations.
Height, $4\frac{1}{2}$ ".
102. **One Small Bronze Relief Figure of Buddha. Wei. Ancient Chinese.**
Buddha, modeled in scant flesh, stands upon a throne representing two lotos buds; one larger than the other. His right arm hangs loosely at his right side. His left arm is bent upward, his left hand to his chest.
Long drapery descends from his left forearm.
The head is shaven and very finely modeled—an open nimbus surrounds his head.
The entire surface was originally gilded, but small areas of the gilding are worn through.
Hollow base.
Height, $4\frac{1}{16}$ ".
103. **One Small Bronze Relief Statuette. Ancient Chinese.**
A Buddhistic figure stands with his right foot resting upon an object higher than his left foot. His right arm is raised above his right shoulder; the hand being hidden within the sleeve.
His left hand rests upon his left hip.
The entire surface was once covered with gilt, but much of it is worn away.
Areas of earth encrustation.
Height, 2".
Small bronze stand, formerly used for some other object, covered with gold and green patina.
104. **One Small Bronze Relief Statuette. Ancient Chinese.**
Buddha stands draped, bareheaded, with clasped hands in an attitude of devotion.
His feet rest upon a lotos throne placed between two winged-like projections rising from a small pedestal.
Drapery falls to his ankles.
Gilded.
Height from end of tenon to top of head, $2\frac{1}{2}$ ".

Miscellaneous

105. **One Small Bronze Relief Statuette. Ancient Chinese.**
Kwannon sits upon a throne, the base of which has a tenon.
The right hand is upraised; the left hangs downward and holds a bottle-shaped vase.
A leaf-shaped shield rises from behind her shoulders; its only decoration being an incised line around border.
Gilded.
Height from top of shield to end of tenon, 2 $\frac{5}{8}$ ".
106. **One Bronze Mirror. Probably made during the Han Dynasty. Chinese.**
In the center of the back a large knob pierced for a cord, surrounded by four circular bands of ornamentation, in low relief, on the same plane.
The inner band shows circular, dart-shaped designs and alternating nipples; the next band includes two figures and five animals alternating with nipple ornaments; the third band has inscription only and the fourth band has transverse ray-like lines. The outer and higher plane slopes inward from the beveled rim and has two circular bands of ornamentation—the outer one shows animals intertwined with scroll effects—the inner one includes a succession of triangular shaped points only.
A beautifully designed and cleverly cast specimen.
Diameter, 6 $\frac{3}{4}$ ".
Has an individual box.
107. **One Bronze Mirror. Probably made during the Han Dynasty. Chinese.**
In the center of the back a small knob pierced for a cord and surrounded with ornamentation within a low, flat-topped ring.
The next circular space shows eight designs of animals, etc., and four nipples bounded by two circular bands of fine ray-like lines.
The outer and higher plane has beveled edges and slopes gently inward; on its upper surface a circular band of saw-teeth and fine dot design.
Silvery areas of green encrustation on back and face. Face somewhat tarnished.
Diameter, 5 $\frac{3}{8}$ ".
Has an individual box.

Miscellaneous

108. **One Bronze Mirror. Probably made during the Shih Dynasty, 249 to 202 B. C. Chinese.**
The back is decorated with three concentric spaces divided by two raised and rounded rings.
The innermost space is centered by a low, round knob pierced for a cord, around which a twisted design is dimly seen, resembling clouds in the intermediate and outer spaces.
Designs are interwoven in broad and extremely fine lines representing dragons, waves and clouds in very low relief.
The face shows a small bright area.
Green patina on both sides.
Diameter, $6\frac{5}{8}$ ".
Has an individual box.
109. **One Bronze Mirror. Probably made during the Six Dynasties, 268 to 618 A. D. Chinese.**
The back is deeply recessed and divided into two spaces by a circular, rounded ring. The knob rises from the center and is formed to represent an animal, like the five other beasts that surround it.
The outer space contains seven birds; throughout both spaces vines and clusters of grapes.
The outer edge is beveled inward, is decorated with a circular band of floral design and is thickly cast.
Some green patina on back.
Bright, reflective areas and masses of thick green patina on face.
Diameter, $5\frac{1}{2}$ ".
Has an individual box.
110. **One Bronze Mirror. Probably made during the Han Dynasty. Chinese.**
The back is decorated by three concentric recessed planes, alternated by three circular bands in relief and centered by a round knob.
The outer plane is the widest and contains an inscription in archaic letters; the inner plane contains the knob which is surrounded by a circle of low nipples.
Heavy, dark green patina in areas on face and back; parts of the remaining surface glistens.
The patina on the face shows impression of testiles.
Diameter, 7".

Miscellaneous

111. **One Bronze Mirror. Han. Chinese.**

The back is moulded in relief with designs of two pairs of Buddhistic figures seated.

Between the figures, two pairs of dragons and nipple designs.

The area covered by figures and dragons is surrounded by a band of inscription in low relief

This band is surrounded by three additional bands of tooth design.

The outer rim is modeled thickly.

In the center an oval boss, perforated for a silk cord.

The front shows a highly polished surface from which small areas have peeled off.

Patina on back, dull green and dark blue.

Diameter, $9\frac{1}{2}$ ".

112. **One Bronze Mirror. Han. Chinese.**

The back is decorated in relief with four seated Buddhas; between each a dragon and one nipple design.

Around the objects described is a single band of tooth design followed by a band of inscription.

Outside of the inscription, five circular bands of varied design.

The edge is thickened.

The boss is perforated for a silk cord.

Face of mirror in fine condition with large areas of light green patina.

Back, copper-colored patina.

Diameter, $8\frac{5}{8}$ ".

113. **One Bronze Mirror. Han. Chinese.**

The back is moulded in relief with decorations consisting of an inner band surrounding the perforated boss showing three Buddhistic figures seated, alternating with dragons and six high nipple designs, and surrounded by a narrow circle of tooth design.

The next concentric ring is decorated with fish, frogs and other designs, including ten nipple designs.

Four concentric rings of varied design occupy the remaining space of back.

Thickened rim.

Grayish-green and dark indigo-blue patina on back.

Face, pale greenish-silver with masses of rich lapis-blue.

Diameter, $8\frac{5}{8}$ ".

114. **One Slender Trumpet-shaped Bronze Vase—"Ku," with wide, flaring mouth and lightly spreading base. Chinese.**

Decorated with archaic elephants and lineaments of tao-tieh ogre, with areas of diapered clouds incised and in relief.

Four vertical dentated ridges from base to lip in bold projection.

Four conventional palm leaves with similar design on neck.

Gilded.

Within the hollow base a seal is incised.

Height, 17". Diameter of mouth, $11\frac{3}{8}$ ".

Miscellaneous

115. **One Circular, Bronze Jar. Han. Chinese.**
 Two concentric bands of finely incised, diapered clouds; the upper one being varied by triangular design around shoulder.
 Over these bands four circular medallions representing lotos seed-pods, in relief.
 Numerous small perforations in the casting are filled with paste.
 Dull gray-green patina with reddish-brown area on shoulder.
 Height, 10½". Diameter of foot, 7".
116. **One Fragment of Sculpture, in White Marble. Chinese.**
 The body and legs of a standing Buddha.
 Head, feet, arms and shoulder missing.
 Discovered near the City of Si-an-Fu and said to be of the Sixth Dynasty, about 490 A. D.
 Height, 9½".
117. **One Statuette, in White Marble. Chinese.**
 Buddha, sculptured in the round, sits upon a panelled throne.
 Head and right hand are missing.
 The draperies fall in graceful lines over the front of the throne.
 On the front of the pedestal two seated lions with a religious emblem between them in relief.
 On four panels of the throne incised inscriptions.
 This statue was formerly in the Buddhist Temple of Ra-ju-ji in Si-an-Fu, which is one of the oldest Buddhist temples in China.
 The name of the artist and date is contained in the inscription "Sculptured by Shin-koku-jō, 8th day of June, 455 A. D."
 Height, 15".
118. **One Piece Sculpture, in Hard, Resonant, Black Stone. Chinese.**
 Within a slightly recessed space Buddha sits upon a throne with his hands in front clasped together. Beside him two attendants stand upon lotos buds. The one at his right holds an object in his left hand which inclines toward Buddha's right shoulder. The follower at his left holds a bottle-shaped vase in his left hand; his right hand being extended upward.
 The edge surrounding the figures is covered with floral designs in low relief and the top is pointed.
 On one side of the base similar floral designs in larger scale and on two sides of the base an incised inscription.
 Along with other information, the inscription says "Made by Yen-go-hi on the 8th day of April, 3rd year of Cho-an, 703 A. D."
 Traces of ancient paint.
 Height, 9¼". Width at base, 5½".

Miscellaneous

119. **One Piece Sculpture, in Hard, Resonant, Black Stone. Chinese.**

Within a recessed space, curved at the top, Buddha sits upon a lotos blossom with his right hand clasping his right knee, and his left hand resting upon the sole of his right foot; palm open. Beside him two attendants in smaller scale stand upon lotos blossoms. The one at his right holds a small curved object in his left hand; his right hand grasps a scarf which falls from his right shoulder. The follower at his left holds his right hand toward Buddha, palm outward. His left clasps a scarf which falls from his left shoulder.

A pointed nimbus behind each of the three heads, all in relief.

Inscriptions are incised on two of the outer sides and with other information reads "Made by Yo-kai-chu, 12th of January, 4th year of Kaigen, 716 A. D.

Traces of black paint in the recessed space.

Height, 10½".

120. **One Piece of Ancient Sculpture, in Gray Marble. Chinese.**

From a back-ground shaped to imitate a two-fold screen partially open, the figure of Buddha seated upon a raised throne which rests upon a base modelled to represent a lotos blossom.

The original head is missing and has been replaced by a modern one which is movable.

His right hand and fore-arm are missing; his left hand rests upon his left knee.

The draperies are expressed in graceful folds and lines and a part of them falls in front of the throne.

On both wings of the screen the figure of Niten surrounded by clouds is beautifully incised in outline.

The back of this piece of sculpture shows rock face and it is without inscription.

It is said to have been taken from a Buddhist Temple called Seiki-bu-tsu-ji, near Si-an-Fu and is said to have been done about the year 495 A. D.

Height, 12⅛".

121. **One Fragment of Sculpture, in Gray Sand-stone. Chinese.**

A small, headless Buddha sits upon a recessed pedestal with hands clasped before him. The drapery is graceful and part of it flows downward across the front.

Originally two attendants were included in the design.

At present there remain only the two feet of the figure formerly at the right and the legs and feet from the knees down of the attendant at the left.

This fragment is without inscription, but it is said to have been taken from Haku-baji or White Horse Temple, the oldest Buddhist Temple in China which is said to have been built in the year 67 A. D. when Buddhism was first introduced into China. It is claimed that the figure is of the style of the Ho-ku-gi period about 390 A. D.

Height, 5½". Width, at base, 4¾".

Miscellaneous

122. **One Piece of Sculpture, in Lemon-yellow Marble. Chinese.**
Buddha seated upon a throne modeled to represent a lotos flower, with his left hand, palm upward, resting in his right.
Double nimbus behind his head.
Both of the attendants have nimbuses and stand upon lotos buds. The one at Buddha's right is without his right hand; his left hangs at his side. The other attendant holds in his raised left hand a round object. His right hand hangs at his right side. The draperies of the two attendants fall in long, graceful folds to their feet.
The pointed top of the shield behind the figures is missing.
This piece bears no inscription but it is said to have been taken from the Temple Ko-jio-ji, near Si-an-Fu, and it is considered a fine specimen of the Tang Dynasty sculpture, made about 680 A. D.
Traces of red paint.
Height, $11\frac{1}{2}$ ". Width, at base, $8\frac{1}{2}$ ".
123. **One Piece Sculpture, in Hard, Dark Gray Stone. Three Tenson Figures. Chinese.**
Upon a rectangular base three figures and two seated lions.
The figure in the center sits upon a throne with his legs crossed and hands before him; the attendants are in smaller scale and have their hands clasped in front.
The faces of the three figures are darkened by paint or incense.
All roughly carved in relief.
The back of the shield and sides of the base bear inscriptions incised, giving along with other information the name of the Sculptor, Sai-ki-rio, and states that it was made on the 7th day of August, 16th year of the Jio-gwan, 642 A. D., said to have come from Tai-ka-kwan. The front panel of the base shows an inscription and a decoration incised.
The head of the lion at the left side is missing.
The top of the shield behind the figures is missing.
Height, $8\frac{3}{8}$ ". Width, at base, 5".

Miscellaneous

124. **One Rectangular Piece of Sculpture in Dark, Bluish-gray Marble. Chinese.**
Each of the four sides are recessed; the openings have rounded edges and the arches are pointed. Two of the recesses contain single figures. One of these figures stands with right hand upward, palm outward; in the left hand a bottle-shaped vase. The other single figure is seated with right leg crossed to right knee; right elbow resting upon the right knee and right hand to face; left hand rests upon her right ankle.
Each of the other recesses contains three figures.
In one of these groups the central figure sits cross-legged upon a throne with a standing figure on either side.
The fourth recess also contains three figures; the center one sits upright upon a throne with her two feet resting upon a lotos bud below. On either side an attendant stands.
A circular hole extends vertically through the pedestal.
Without inscription.
Traces of creamish-white paint.
Height, $8\frac{1}{2}$ ". Width, at base, 7".
125. **One Statuette, in White Marble. Chinese.**
Buddha sits upon a draped throne carved in high relief and resting upon a base modeled to represent a lotos flower.
His legs are crossed in front and his left hand rests upon his left knee.
His right hand is missing.
The draperies are finely expressed, especially those hanging before the throne.
The shield which rises from the base upward is decorated on the front with double nimbuses decorated with dots and clouds in very low relief.
The back of the shield and bottom of base is rough, rock finish.
The finished surface is ivory-toned and black.
Doubtless the original design included two attendants but they are missing.
Said to have been taken from the noted Buddhist Temple, Ji-won-ji, of Si-an-Fu, and is supposed to have been done early in the Tang Dynasty.
Height, $14\frac{1}{4}$ ". Width, at base, $8\frac{1}{4}$ ".

Miscellaneous

126. **One Fragment of Sculpture, in Brown Stone. Chinese.**
Buddha, carved in relief, stands upon a rectangular base.
His garments fall in graceful folds to his feet.
Two looped sashes pass through a buckle at the center.
His head is missing.
His right hand, which is raised with palm outward, is badly damaged.
His left hand also shows palm outward with the first two fingers pointed earthward. The third and fourth fingers are bent inward.
The sides and back of the sculpture are in rock finish. Without inscriptions.
Traces of red paint on the drapery.
This specimen is claimed to be rare; of the Ho-ku-ji period, and to have come from Seki-ko-ji Temple. In China this kind of stone is known as flax-stone and was eagerly sought for by the early sculptures of the Han Dynasty; said to have been executed about 390 A. D. Height, $16\frac{3}{4}$ ". Width, at base, 7".
127. **One Relief Statuette, in Hard, Resonant, Black Stone. Chinese.**
Buddha stands upon a low semi-circular throne which rests upon a rectangular pedestal.
His right hand is raised, palm outward. His left hand points downward, with palm open, with third finger bent touching the palm, Inzo emblem.
His outer garment covers both shoulders and falls below his knees.
Two seated lions occupy positions in front and beside him.
Traces of gold, red, blue and cream-colored paint. Without inscription.
Said to have come from the Temple of Ye-kwa-ji which, at one time, was known as As-tai and which in the Zui Dynasty was known as Ko-zen-ji; said to have been executed about 606 A. D.
Intact.
Height, $16\frac{1}{4}$ ". Width, at base, $8\frac{3}{4}$ ".

Miscellaneous

128. **One Fragment of Sculpture, in Warm-gray Stone. Chinese.**
 Within a recessed space Buddha and two attendants sit upon thrones modeled to represent lotos flowers. Buddha occupies the central position with his right hand resting upon his knee and his left hand holding a circular object. His two followers each hold a lotos bud in their inner hands; their outer hands rest upon their knees; above their heads a canopy carved in relief with design, including vines, buds, etc. Incised designs on the front of the two vertical panels forming the edge of the recess.
 The base is missing.
 No inscription.
 Said to have come from Seki-butsu-ji Temple in Yen-an-fu and to have been done about 677 A. D.
 Height, $10\frac{1}{2}$ ". Width, at base, $9\frac{1}{2}$ ".
129. **One Piece of Sculpture, in Hard, Resonant, Black Stone. Chinese.**
 Three Taoist figures occupy positions in a rounded, recessed space above a rectangular base. The central figure, heavily bearded, sits upon a draped throne.
 His right hand is missing.
 Two attendants stand on either side of him, holding small objects in their hands; at their feet two lions, both of which are damaged.
 On the face of the pedestal an inscription and one kneeling figure holding in both hands an incense burner from which smoke ascends; beautifully drawn.
 Dated 703 A. D.
 Height, 13". Width, at base, $9\frac{3}{4}$ ".
130. **One Rectangular-shaped Piece of Sculpture, in Richly Mottled Yellow and Brown Marble. Chinese.**
 Each of the four sides are recessed and contain figures modeled in relief.
 In one panel two figures are seated side by side upon a throne with lotos base.
 In the opposite recess three figures; the central one being seated upon a throne with both hands upraised before him, holding objects. On either side of him a standing attendant resting upon lotos thrones, each holding in their outer hands an object.
 In each of the two narrow panels one standing figure with hands in similar positions.
 Above each of the recessed places draped canopies descend over the heads of the figures and down the sides of the recesses.
 Around the four sides of the base inscriptions are incised.
 Traces of cream-colored paint.
 Height, $5\frac{5}{8}$ ". Width, at base, $3\frac{3}{4}$ ".

Miscellaneous

131. **One Piece of Sculpture, Dome-shaped, in Hard, Dark Colored Stone. Chinese.**
 Each of the four recessed panels contains figures.
 One of the two wider panels contains a standing figure of Buddha resting upon a throne modeled to represent a double lotos flower; a nimbus behind his head. His right hand extends upward with palm outward. His left hand rests near his waist, palm outward, with second finger inturned to palm.
 The drapery is beautifully expressed in graceful lines; a knotted sash at waist.
 Within the opposite space Buddha sits upon a draped throne which rests upon a lotos-shaped base. His arms are folded in front and his hands are covered with drapery.
 At his right, an attendant stands upon a lotos flower with hands clasped together in front in an attitude of prayer.
 At his left an attendant stands upon a lotos flower holding before him a circular box in his two hands. The face of this attendant is deeply wrinkled.
 In each of the two narrower spaces Kwannon sits upon a bench with feet resting upon lotos flowers; a nimbus behind each head. Their right hands rest upon their chests. Their left hands rest upon their knees. They wear long bead-necklaces which are knotted at the waist and extend below their knees.
 Traces of red paint.
 No inscription.
 This piece of sculpture is said to have come from the ancient City of Rakuyo, situated 200 miles west of Si-an-Fu. Early Tang.
 Height, 10 $\frac{5}{8}$ ". Width, at base, 7 $\frac{3}{4}$ ".
132. **One Statuette, in Hard, Resonant, Black Stone. Chinese.**
 Kwannon, carved in relief, stands upon a throne shaped to represent a lotos flower. Her right hand is upraised and contains an object. Her left hand is missing.
 Her garments fall in broad, flowing lines to her feet. She wears a head-dress and a beaded-necklace; the latter is knotted in front and extends to her knees.
 The base is rectangular; without inscription and undecorated.
 Said to have been done during the Six Dynasties.
 Height, 13". Width, at base, 5 $\frac{1}{4}$ ".
133. **One Large, Rectangular Pedestal for a Standing Figure of Shakumuni, in Lemon-yellow Marble. Chinese.**
 The top of the rectangular base is beautifully modeled to represent a double lotos blossom.
 Four seated lions at each corner, all in relief.
 In the four side panels an inscription and six standing figures beautifully incised. The top and back of the head of one of the lions is missing.
 Dated 573 A. D.
 Height, 8 $\frac{3}{4}$ ". Width, 9 $\frac{5}{8}$ ".
 Dimensions of base, 9 $\frac{1}{2}$ " x 9 $\frac{3}{4}$ ".

Miscellaneous

134. **One Piece of Sculpture, in Mottled Yellowish-gray and Olive Marble. Chinese.**
 Modeled to represent a pagoda with four recessed sides and projecting roof upon a rectangular base.
 In each of the four recesses, Buddha is seated with hands in different attitudes; accompanied by two standing attendants.
 In each instance the Kwannon's draperies flow downward in graceful lines.
 On each of the four vertical panels of the base two seated lions guard a religious symbol; all in relief.
 On one of these panels an incised inscription.
 Dated 581 A. D.
 Height, $8\frac{1}{2}$ ". Width of base, $3\frac{5}{8}$ " x $3\frac{3}{4}$ ".
135. **One Piece of Sculpture, in White Marble. Chinese.**
 A structural form with domed roof and rectangular base. Between the base and roof four vertical sides; each of which is recessed and contains a seated figure of Buddha in relief.
 Two of the figures show their hands in similar positions, with palms opened outward.
 The hands of the other two figures are not shown.
 Without inscription.
 Said to have come from Rajuji Temple, at Si-an-Fu.
 Height, $11\frac{1}{2}$ ". Width, at base, $5\frac{1}{4}$ ".
136. **One Piece of Sculpture, in Hard, Dark, Slate-colored Stone. Chinese.**
 A rectangular pedestal for a statue.
 In the center rises in rounded form a beautifully carved lotos flower; at each of the four corners the remains of a damaged seated lion.
 One of the four side panels of the base shows rock finish; the other three contain incised inscriptions.
 Height, 6". Width, 11" x 13".
137. **One Relief Statue, in Very Dark Gray Stone. Chinese.**
 Within a recessed space Kwannon stands upon a throne modeled to represent a double lotos flower.
 Her right hand is extended upward and holds a flowering stem.
 Her left arm hangs downward and holds a flowing sash.
 Her crown contains nine miniature figures.
 The draperies are beautifully indicated in flowing lines.
 Behind and above her head a floral design and two Angelic figures in low relief.
 One edge of the recessed part is smoothly dressed and the other three sides are in rock finish.
 The front edge has two areas each between three inches and four inches long broken out; chipping also appears elsewhere in the face of the edge.
 From the cloister walls of Fatenji Temple, near Si-an-Fu; executed about the year 703 A. D.
 Height, $42\frac{3}{4}$ ". Width, at base, 15".

Miscellaneous

138. **One Ancient Oblong Tile. Chinese.**
 Soft, gray paste.
 Decorated on one edge with four recessed spaces with rounded arch, each containing a seated Buddha, accompanied by two standing figures.
 Said to have come from Ha Kubaji Temple and to have been made about 400 A. D.
 Length, $13\frac{3}{4}$ ". Height, $3\frac{5}{8}$ ".
139. **One Relief Sculptured Tablet. Marble. 1st Sung—420 to 502. Chinese.**
 On an oblong base with inscription incised on back and two figures, two lions and a religious emblem in relief on front, sits a Divinity in the central position; her right leg and foot crossing her left knee. On each side of her rise two columns, each entwined by an ascending dragon and surmounted by a small Buddha.
 On the outer side of each column, a figure stands, each holding a lotos bud in their inner hands. The upper third of the shield is decorated with a small seated Buddha flanked on each side by two flying Angels, and a composite design—part elephant, part dragon, supporting a small topee.
 The decorations above the base are carved in relief on pierced background.
 Height, $16\frac{1}{2}$ ".
140. **One Piece Relief Sculpture, in White Marble. Chinese.**
 Two female figures stand side by side upon lotos buds which rest upon an oblong pedestal. Their outer hands, which originally contained objects, are damaged. Their inner hands, resting near their hips, contain flat objects.
 They wear similar head-dresses and robes; the latter fall in graceful lines below the thrones upon which they stand.
 Behind the two figures a pointed shield damaged in several places; a large fracture is held together with three flat-headed iron rivets.
 An inscription is incised on the back of the pedestal.
 Height, 12". Width, at base, 7".
141. **One Piece Sculpture, in White Marble. Chinese.**
 A female figure stands upon a semi-circular throne formed to represent a lotos flower which rests upon an oblong base.
 The figure wears graceful garments which fall to her feet and are fastened with long sashes tied in front. Her right hand rests upon her breast; her left hand contains an object.
 A pointed shield rises behind the figure.
 Slight smoke discoloration.
 Height, $16\frac{1}{4}$ ". Width, at base of pedestal, 8".

Miscellaneous

142. **One Piece Sculpture, in White Marble. Chinese.**
A female figure stands upon a semi-circular throne formed to represent a lotos blossom which rests upon an oblong pedestal.
She wears a head-dress which reaches below her shoulders and a classic costume with circular fastener at the waist.
Her right hand extends upward from her wrist and holds an object.
Her left hand rests in front.
A pointed leaf-shaped shield rises behind the figure.
On the back of the pedestal an inscription.
Smoke discoloration.
Height, 18". Width of pedestal, 8¼".
143. **One Piece Sculpture, in Hard, Resonant Black Stone. Chinese.**
Kwannon sits upon a throne between two attendants, each of whom stands upon a lotos bud rising above an oblong pedestal.
Behind the figures a concaved, pointed shield.
Kwannon's dress falls in long, broad, graceful folds before the throne.
Behind her damaged head a lotos nimbus encircled by concentric rings.
Her two hands are open with palms outward; the right one damaged.
Her two attendants are draped alike.
Their hands are clasped in front in an attitude of prayer; a nimbus appears upon the shield behind each of their heads.
On four sides of the pedestal and on the back of the shield a long, incised inscription.
Traces of paint and gold.
A groove cut in the back of the shield indicates that a portion of an old inscription has been removed.
Height, 26½". Width, at base, 14".
144. **One Piece of Sculpture, in Hard, Resonant Black Stone. Chinese.**
A figure sits upon a throne between two standing attendants.
Beside and below the central figure two seated guardian lions.
The central figure holds in his right hand a spear-shaped object.
The hands of his two attendants are hidden under their drapery.
On the front of the pedestal four standing figures, an inscription and a central devotional object; an additional figure on one end, all incised.
On the back a lengthy inscription.
Traces of red paint and gilt.
Dated 639 A. D.
Height, 14". Width of pedestal, 8".

Miscellaneous

145. **One Piece of Sculpture, in Mottled Yellowish-gray and Olive Marble. Chinese.**
 Buddha sits upon a throne, with hands extended, palms outward, accompanied by two standing attendants at each side and two reclining guardian lions below. On the pointed shield which rises behind Buddha a nimbus, two small animals, two small figures, vines, etc., in low relief.
 On the front of the four-footed pedestal an object of adoration between two small figures, faintly incised.
 On back of shield an inscription.
 Traces of gold, red and green paint.
 Tip of pointed shield is broken off.
 Height, $8\frac{1}{8}$ ". Width, at base, $4\frac{5}{8}$ ".
146. **One Piece of Sculpture, in White Marble. Chinese.**
 Buddha, with hands extended forward, both palms opened outward, stands upon a throne modeled to represent a lotos blossom, which rests upon an oblong pedestal.
 His graceful robes, open at the neck, extend in long flowing folds below his feet.
 Behind him a pointed leaf-shaped shield, with halo in relief.
 At his left an attendant stands upon a lotos bud, holding objects in both hands and wearing graceful drapery fastened in front by a circular clasp.
 Originally a similar figure stood at Buddha's right but it is now missing.
 The pedestal is decorated in front with two guardian lions, divided by a religious symbol.
 An inscription is incised on three sides of the pedestal.
 Traces of dark brown paint or incense.
 Height, $34\frac{1}{2}$ ". Width of pedestal, 13".
147. **One Piece of Sculpture, in White Marble. Chinese.**
 A figure, in relief, with left hand extended in front, palm outward, right hand missing, stands upon a semi-circular throne formed to represent a lotos flower.
 Graceful drapery falls in long, flowing lines to and below the top of the throne.
 A pointed leaf-shaped shield rises behind the figure.
 The base is rectangular and extends eight inches in front of the throne; in this space two morticed openings are cut to receive the tenons of attendants which originally were placed here but which are now missing.
 On the back of the shield outlined traces remain of a figure and inscriptions done with a brush in ink.
 An inscription appears upon three sides of the pedestal.
 Traces of brown paint or incense.
 Height, 42". Width, at base, $19\frac{1}{2}$ ".

Miscellaneous

148. **One Piece of Sculpture, in Hard, Blue-Gray Stone. Chinese.**
 Buddha, in relief, in a slightly recessed space, sits upon a throne, with hands folded in his lap. His drapery falls in rough folds over the front of the throne. The workmanship is of rough, primitive kind. Traces of red, blue, green and cream-colored paint. Height, $12\frac{1}{4}$ ". Width, $7\frac{1}{4}$ ".
149. **One Piece of Sculpture, in Soft Terra-cotta Colored Stone. Chinese.**
 Buddha sits, cross-legged, within a recessed cave, with pointed arch above which two bo-o trees meet. Two seated lions guard the entrance. Traces of gilt, black and green paint. Height, $7\frac{3}{8}$ ". Width, at base, 6".
150. **One Piece of Sculpture, in Soft, Terra-cotta Colored Stone. Chinese.**
 Buddha sits, cross-legged, within a recessed cave, with pointed arch above which two bo-o trees meet. Traces of blue, green, black and red paint. Height, $7\frac{1}{2}$ ". Width, at base, 6".
151. **One Statuette. Marble. Ancient Chinese.**
 Beautiful yellowish-green marble. Buddha sits upon a pedestal; both hands resting upon his knees. The right palm opened outwards; the left hand grasps an object. Two standing figures, a halo behind Buddha's head and flame designs are incised upon the vertical shield. A few ideographs originally carved on the front and sides of the pedestal are now only indistinctly seen. The two hind feet of pedestal, tip of shield, Buddha's nose and the fingers of his right hand are missing. Height, $7\frac{5}{8}$ ".
152. **One Circular Plaque. Stone. Ancient Chinese.**
 Soft, white stone.
 The face decorated with Buddha (?) and two disciples standing upon opened lotos buds, carved in low relief. On the back twelve characters are incised, reading:

 Intact.
 Diameter, 7". Thickness, $\frac{1}{4}$ ".

Miscellaneous

153.

One Relief Sculptured Tablet. Marble. Ancient Chinese.

In the center of the design, Buddha stands upon a lotos throne supported by two figures; on each side of him three Deities stand upon lotos thrones; the outer two rest upon the heads of lions, the inner four upon heads and hands of followers.

On the upper part of the shield above Buddha and his attendants, beautifully draped Angelic figures, haloes, trees, floral and wave designs, and near the top a small, seated Buddha sits within a small stupa. These designs cover the entire face of the tablet and are beautifully carved in relief.

On the back of the shield, Buddha sits beneath the branches of a tree attended by two standing followers each of whom holds a long-stemmed lotos bud. At his feet two guardian lions. All decorations on the back are incised.

The base is of different stone and rests upon four broad feet. Above the front feet a semi-circular throne two and one-half inches high projects before the Buddha; its upper edge represents lotos blossoms; the rounded front is decorated with an altar design and eight figures in various attitudes. Each side of the throne is flanked with a small stupa having sloping roof and single opening.

The top of the shield has been broken off and roughly put back in place with coarse plaster.

The height of the base is 8".

Total height of base with tablet in place, 28".

154.

One Small, Relief Sculptured Stela, or Votive Offering. Marble. Ancient Chinese.

An irregular-shaped piece of white marble tapering towards top and sculptured on four sides. On each of the two broader surfaces there are two recesses.

On one side in the lower space the Buddha is seated upon a throne, accompanied by two standing attendants. In the upper space two standing attendants.

On the second broad surface two similar recesses.

In the lower, the Buddha is seated upon a lotos throne accompanied by two figures who stand upon lions' heads.

In the upper recess one figure rests upon an elephant, while another figure stands near.

The space between the recesses is decorated with scroll design.

On one of the narrower surfaces there are five recesses each containing two seated figures. On the second narrow surface four recesses containing seven figures. Originally both of the narrow surfaces contained an equal number of recesses and figures, but parts have been broken off.

On each side of the projecting fronts of the recesses two slender standing figures, one above each other.

The drapery of all of the figures is beautifully expressed in long, graceful lines.

Inscriptions at base on two of the narrower sides.

Height, 12½". Width, at base, 5⅝".

Miscellaneous

155. **One Small Statuette. Marble. Ancient Chinese.**
 Buddha seated upon a throne with two followers on each side—two of whom wear crowns; the other two are bareheaded; their draperies beautifully expressed in flowing lines.
 Behind the figures a slightly concaved shield decorated with a lotos halo and scroll designs incised. The top of the shield broken.
 On the back of the shield three slightly incised standing Buddhistic figures.
 On all four sides of the base, inscriptions incised.
 The entire surface is darkly toned by age and handling.
 Height, $7\frac{1}{2}$ ". Width at base, $4\frac{1}{2}$ ".
156. **One Large, Standing Hawk, Carved in Relief in Black Stone. Egyptian.**
 Height, $22\frac{1}{4}$ ". Base, $19\frac{1}{2}$ " x $9\frac{1}{2}$ "; with inscription.
 Found at Abukier, near Alexandria.
157. **One Large, Standing Hawk, Carved in Relief in Black Stone. Egyptian.**
 Corner of base and part of tail broken off.
 Height, $21\frac{3}{4}$ ". Base, $19\frac{1}{2}$ " x 8", with inscription.
 Found at Abukier, near Alexandria.
158. **One Carved Stone Relief. Egyptian.**
 Soft, gray sand-stone.
 A king kneels upon his right knee and holds in each of his two extended hands, a cup.
 An irregular fragment.
 Height, $7\frac{1}{2}$ ". Width, $6\frac{1}{2}$ ".
 Found at Mitrahimi.
159. **One Carved Stone Relief. Egyptian.**
 Hard, gray stone.
 On one side, an owl poorly carved; on the other side, a standing buzzard.
 Height, 4". Width, $4\frac{1}{4}$ ".
160. **One Pattern, Cut in Stone. Egyptian.**
 Hard, gray stone; with design of a standing hawk, recessed.
 Height, $2\frac{1}{2}$ ". Width, $2\frac{1}{2}$ ".
161. **One Bulbous Amethyst Bottle, with Short Neck and Projecting Lip. Egyptian.**
 White, with area of pale lilac.
 Height, $3\frac{1}{2}$ ".
162. **One Carved Wood Masque. Portrait of a Woman. Egyptian. (From a mummy case.)**
 Cedar, with glass eyes and eyebrows.
 The right cheek is weather-checked; parts missing.
 Height, $8\frac{1}{2}$ ".

Miscellaneous

163. **One Circular, Black Lacquer Incense Box. By Ritsuwō. Japanese.**
 Made in imitation of an ancient Chinese octagonal-shaped cake of ink.
 The outer top of the cover shows in relief a sage and four followers before an open book which lies upon a lotus throne in a garden; the inner side of cover has an inscription in relief and two incised seals.
 On the outer base, in relief, storks, clouds, whirlpool and other designs; on the inner base three incised seals.
 Height, $1\frac{1}{4}$ ". Diameter 3".
164. **One Ancient Stone Coffin. Korean.**
 The coffin is formed of seven separate slabs of dark-colored stones, morticed and grooved, and when united form a case 21" long by 9" high.
 Decorated on two sides with walking lions; on one end with a landscape and on the other end with a strange bird amidst flames—all incised.
 A stone tablet with incised inscription $17\frac{1}{4}$ " x 10" belongs to the coffin.
165. **One Small Oblong Carved Wood Table, with Four Legs. Ming. Chinese.**
 Decorated with red lacquer over which dragons, clouds, waves and other designs are incised; painted in black and traced in gilt.
 An oblong piece of black stone ornamented with dragons, flowers and symbols in relief is set into the top.
 Length, 40". Height, 29".
166. **One Low, Square-shaped Lacquer Table or Stand, with Four Round Legs. Ming. Chinese.**
 Covered with thick, black lacquer.
 The top decorated with a Ho-o bird, standing with one foot resting on a garden rock—peonies, clouds, and moon; the four sides show floral and other designs—all of the decorations are in mother-of-pearl inlaid in the black lacquer.
 $31\frac{3}{4}$ " square. $14\frac{1}{2}$ " high.
167. **One Long, Narrow Wood Table Supported by Two Broad Legs. Ming. Chinese.**
 The surface is richly decorated with Ho-o birds, peonies, camellias, small bamboos, garden rocks, butterflies, etc., in mother-of-pearl inlaid in thick black lacquer, much crackled.
 Length, 12' 6". Width, 2'. Height, 3' 2".
168. **One Carved Wood Sofa with Upholstered Seat and Arm Rest. Ming. Chinese.**
 Richly decorated with relief carvings and covered with red lacquer and gilding.
 The decorations on back include a long, carved panel having in the center the interior of a temple and ten small figures; above this long panel two carved wood dragons support a circular seal.
 Each of the two rear posts are capped by the dog Foo.
 Length, $64\frac{1}{2}$ ". Height, 54".

Miscellaneous

169. **One Low Wood Table—"Maibudo," with Two Broad Legs Each Having a Design Cut Through the Wood. Chinese.**
 The ends of the top curve upwards.
 The grain of the wood resembles scroll design, is of dark color and is clearly seen beneath the varnish.
 Length, 41". Width, 15¼". Height, 12".
170. **One Carved Wood Figure. Amida Seated Upon a Lotos Stand. Japanese.**
 The second finger and thumb of each hand touch; the right arm between elbow and wrist restored; face blackened by incense.
 Traces of lacquer and paint.
 Height, without stand, 19⅝". Height with stand, 34⅜".
171. **One Carved Wood Relief Figure of Buddha Standing. Suiko Period. About 1,200 Years Old. Japanese.**
 Buddha standing upon a circular lotos throne.
 His right arm extends upward to a point near his shoulder.
 The forefinger and thumb of his right hand meet.
 His left hand hangs downward at his left side; palm open.
 Two long, clinging lines of drapery hang from shoulders to his feet.
 Three double braids of cord hang downward from his neck.
 Height from throne, 37¾".
172. **One Carved Wood Relief Buddha Seated. Tempic Period. About 1,100 Years Old. Japanese.**
 Buddha seated upon a square pedestal.
 Both hands extended; the right one with palm outward, the left partially closed—the second and third fingers meeting the thumb.
 The exterior is covered with lacquer over which traces of gold remain.
 The pedestal has a movable top, designed in imitation of drapery.
 Height from base of stand to top of hair, 23¾".
173. **One Carved Wood Relief Buddha Seated. Fujiwari Period. About 790 Years Old. Japanese.**
 Buddha seated with both arms extended; the right hand slightly higher, palm outward; the left palm upward.
 Drapery covers his left shoulder.
 Right shoulder uncovered.
 The soles of both feet upward.
 The wood was originally covered with cloth, and it in turn was lacquered and tinted. Areas of both remain.
 The body is detachable from the legs.
 Colored glass eyes partially seen.
 Height, 25".

Miscellaneous

174. **One Carved Wood Relief Statuette of Buddha Standing.**
 (Six arms and three heads.) Kamakura Period. 700 Years Old. Japanese.
 The figure stands upon two lotos buds which rest upon a base carved in imitation of a rock.
 In each of the six hands various emblems are seen.
 The hair of the three heads flares upwards.
 Height, 17".
175. **One Relief Carved Wood Buddha Seated.** Kamakura Period. 700 Years Old. Chinese.
 Buddha sits upon a square throne, his right hand up-lifted, palm outward, first finger and thumb touching—left hand rests upon knee, palm upward, forefinger and thumb touching.
 Traces of painted design on garments.
 Cover of stand carved to represent drapery; traces of paint in various places on stand.
 Height from bottom of stand to top of hair, 21".
176. **One Small, Rock-crystal Statuette. A Carved Figure Standing Upon a Circular Base Which Is Surrounded on Base and Sides with Silver.** Byzantine.
 The head and shoulders, which are slightly stooping, are turned a little to the right. The right hand holds a round object, possibly a bowl; the left arm hangs straight down by the body. The pose is rather stiff. The figure seems to represent a woman, and since the features are strongly individualized, this is perhaps a portrait.
 The tunic is girt high, while the outer garment falls below the right arm and over the left forearm.
 A curious boring was made nearly through the crystal from the front low down between the feet.
 Height, including base, 3¾".
177. **One Gold Armlet, Decorated with Shell-shaped Clasp.** Byzantine.
 Circular shaped, hollow, bent somewhat out of original form.
 The clasp is concealed by a boss and two shell-shaped ornaments.
 Diameter, 4".
178. **One Gold Armlet, Decorated with Shell-shaped Clasp.** Byzantine.
 Circular shaped, hollow, bent somewhat out of original form.
 The clasp is concealed by a boss and two shell-shaped ornaments.
 Diameter, 4".

Miscellaneous

179. **One Gold Earring. Byzantine.**
Consists of three long pendants of gold decorated with crystals, pearls and emeralds. The center pendant has only one small pearl attached; the remaining two pendants each have a large pearl attached.
Length, $4\frac{1}{4}$ ".
180. **One Gold Earring. Byzantine.**
Consists of three long pendants of gold decorated with crystals, pearls and emeralds. Only one large pearl attached to the three pendants.
Length, $4\frac{1}{4}$ ".
181. **Twenty Loose Pearls. Byzantine.**
182. **One Large Gold Medallion, with Portrait of Theodosius, Set in a Beautiful Gold Frame. Byzantine.**
A bust of the emperor facing to the right with Greek inscription on the obverse; and on the reverse Theodosius holding the labarum with his left hand, and with his right raising a kneeling female figure wearing the turreted crown.
Diameter, $4\frac{1}{4}$ ".
183. **One Small Gold Medallion Enclosed in Gold Frame. Byzantine.**
Portrait of Justinian, and Greek inscription from the first half of Psalms 91:11.
Two rings on one edge and one on the opposite edge for a hinge or clasp.
Diameter, $1\frac{1}{2}$ ".
184. **One Small Gold Medallion Enclosed in Gold Frame. Byzantine.**
Portrait of Justinian, and Greek inscription, the latter half of Psalms 91:11.
Three rings on one edge and two rings on the opposite edge for a hinge or clasp.
Diameter, $1\frac{5}{8}$ ".
185. **One Small Gold Medallion Enclosed in Gold Frame. Byzantine.**
Portrait of Justinus, and Greek inscription, a quotation from Matthew 1:23.
The quotation is abbreviated and the order of expression in the last four words is reversed.
From this medallion hang three pendant chains ending in pearls.
Three rings on each side for a hinge or clasp.
Diameter, $1\frac{5}{8}$ ".
186. **One Gold Cross. Cypriote.**
Decorated with an inscription on each side.
Height, $1\frac{1}{2}$ ". Width, $1\frac{3}{8}$ ".

Miscellaneous

187. **One Fragment of Ancient Purple Glass. Cypriote.**
The one-half of a circular piece.
Decorated in low relief with figures of Christ, the Virgin holding a child in her lap and two Apostles standing.
Above the heads of the Apostles a flying Angel.
The exterior is covered with rich blue, plum color and gold iridescence.
Height, $2\frac{3}{8}$ ". Width, $1\frac{1}{2}$ ".
188. **One Carved Stone Fragment from the Buddha's Temple. Han. Chinese.**
Fragment of a decorated ashlar panel in hard-gray stone.
The decorations consist of horses, riders and carts cut in low relief.
Extreme width, 26". Height about the same. Extreme thickness, 5".
189. **A Collection of Ancient Egyptian Glass.**
Containing bottles, vases and miscellaneous shapes, numbering in all something over 600 specimens.

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Whereas, on the fifth day of May, 1906, Charles L. Freer, of Detroit, Michigan, by instrument in writing, did grant and convey unto the Smithsonian Institution, an establishment created by Act of Congress, certain art objects belonging to him and particularly enumerated in the printed inventory attached to and made a part of said instrument; and

Whereas, it was provided by paragraph two of said instrument, as follows:

“Said first party may add other appropriate objects, to be selected by him, to those enumerated in said inventory, and such other objects when transferred to said second party shall be subject in all respects to the terms and conditions enumerated in this instrument;” and

Whereas, said Charles L. Freer has added other appropriate objects to those enumerated in the said inventory and now desires to transfer the same to the said Institution, under, and subject to all of the terms and conditions enumerated in said instrument; now, therefore;

Know all men by these presents, that said Charles L. Freer of the City of Detroit, County of Wayne and State of Michigan, party of the first part, for and in consideration of the sum of one dollar and other valuable considerations to him in hand paid by the said Smithsonian Institution, party of the second part, receipt whereof is acknowledged, has bargained and sold, and by these presents does grant and convey unto the said party of the second part, and unto its successors, the art objects belonging to said party of the first part, and now in his possession at No. 33 Ferry Avenue, East, in the City of Detroit, Michigan, particularly enumerated in the printed inventory hereunto attached and made a part hereof; To Have and To Hold the same unto the said party of the second part and its successors forever.

The said party of the first part for himself, his heirs, executors and administrators, does covenant and agree to and with the said party of the second part, and its successors, to warrant and defend the sale hereby made of the said art objects unto the said party of the second part and its successors, against all and every person or persons whatsoever.

This transfer and sale is made by said party of the first part and is accepted by said party of the second part, subject in all respects to the terms and conditions particularly set forth in said instrument, dated the fifth day of May, 1906.

In Witness Whereof, the said party of the first part has hereunto set his hand and seal, and the said party of the second part has caused this instrument to be executed in duplicate by its Secretary, and its seal to be hereunto affixed, this twenty-second day of July, 1910.

CHARLES L. FREER (*Seal*)

Signed, sealed and delivered
in presence of

SMITHSONIAN INSTITUTION,
by

HERBERT E. BOYNTON,
As to Charles L. Freer.

RICHARD RATHBUN,
Acting Secretary.

H. A. OLMSTED,
As to Smithsonian Institution.

(*Seal*)
(*Smithsonian Institution*)

An Appendix (IV)
to
An Inventory

An Appendix (IV)
to
An Inventory of the

Collections of Charles L. Freer

Presented to the Smithsonian Institution, or to
the United States Government, under the
terms of his letter to the President,
dated December 14, 1905

DETROIT
PRINTED PRIVATELY
1912

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The brief descriptions given in this inventory are intended to aid in the identification of the objects mentioned. A descriptive catalogue to be issued later will include additional information for students and others.

American Paintings, Drawings, Sketches

DWIGHT W. TRYON.

OIL PAINTINGS

Evening—September.

On wood panel—Oblong, 30"x20".
Signature, "D. W. Tryon, 1912."

Twilight—November.

On wood panel—Oblong, 24"x16".
Signature, "D. W. Tryon, 1912."

PASTEL

Night—The Sea.

On thin cardboard—Oblong, 12"x8".
Unsigned.

American Paintings, Drawings, Sketches

THOMAS W. DEWING.

PASTEL

Pastel No. 20.

On brown paper—Upright, 10 $\frac{1}{4}$ "x7", exposed surface.
Signature, "T. W. Dewing, 20."

American Paintings, Drawings, Sketches

WINSLOW HOMER.

OIL PAINTING

Early Evening.

On canvas—Oblong, 39"x33".

Unsigned.

WATER COLOR

Waterfall in the Adirondacks.

On paper—Oblong, 19½"x13½", exposed surface.

Unsigned.

American Paintings, Drawings, Sketches

JOHN H. TWACHTMAN.

OIL PAINTING

Drying Sails.

On canvas—Upright, $24\frac{1}{4}" \times 19\frac{1}{4}"$.

Signature, "J. H. Twachtman."

American Paintings, Drawings, Sketches

JOSEPH LINDON SMITH.

OIL PAINTINGS

Priestess from Ankor-Wat, Cambodia. Indo-China.

On canvas—Upright, 60"x15½".

Unsigned.

(Copied from original stone carving during 1910.)

Seated Buddha, from the Monument of Boro-Boedor, Java.

On canvas—Upright, 39½"x20¼".

Signature, "Joseph Lindon Smith."

(Copied from original stone carving during 1910.)

Lithographs

JAMES McNEILL WHISTLER.

- W. 73a—The Smith. Passage du Dragon.....1 impression
W. 75a—A Portrait1 impression
W. 99 —Figure Study in Colours.....1 impression

Oriental Paintings

SCREENS

147. (130) Attributed to Sotatsu. Japanese.
148. One pair 6-fold screens.
Painted on paper in ink and gold; silver background.
The design consists of geese in various attitudes, some flying in groups of three, two and one, others resting. Each panel contains one red seal.
(Similar in design to Screens Nos. S. I. 66 and 67, but with gold added.)
Height from floor to top of wooden frame, 67½".

PANELS

72. (72) Attributed to Takuma Tamehisa. Kamakura. Japanese.
One large panel.
Painted on silk in colors and gold.
Amida and twenty-five Go Bosatsus in descent.
Size, 63¼"x64¼".
73. (73) Ma Ho-chih. Sung. Chinese.
One small, fan-shaped, unmounted painting, on silk in ink and tints.
A water scene showing a boat fastened near the shore in which a man sits fishing. Overhead, a tree with drooping vine.
Signature on tree-trunk; two red seals near left edge.
Height, 9⅝".
74. (74) Hui Tsung, Emperor. Sung. Chinese.
One small, square, unmounted painting, on silk in ink and tints.
A water scene with water-plant, a water-animal and insects.
At the left, a rocky crag upon which a monkey sits holding two young monkeys in his lap; above his head, blossoming branches of a tree.
Imperial signature and seal at top.
Height, 10".
75. (75) Attributed to Chao Mêng-fu. Born, 1254. Yuan. Chinese.
(Chosogo—Japanese name.)
One small, square, unmounted painting, on silk in colors.
In the foreground, a gentleman with bow and arrows and a man holding a banner with his left hand, also three servants carrying various objects. In the middle distance, two hunters with bows and two horses.
Unsigned; one red seal partially destroyed, in lower left corner—half seal, Chao Mêng-fu.
Height, 10¼".

Oriental Paintings

PANELS

76. (76) **Artist Unknown. Chinese.**
One small, fan-shaped, unmounted painting, on silk in colors.
A rocky landscape through which four hunters gallop their horses in quest of game.
Unsigned; three red seals at left are all owners'.
Height, 11".
77. (77) **Attributed to Ch'iu Ying. Ming. Chinese.**
(Kuiyei—Japanese name.)
One small, square, unmounted painting, on silk in ink and colors.
A landscape in which a hunter is seen speeding his horse to capture a rabbit which is struggling with the hunter's dog. The hunter wears a blue hat. In the middle distance, low hills, tree-covered.
Unsigned; one red seal at left reads: "Ssü-chou," (Ch'iu Ying's seal).
Height, 10 $\frac{1}{8}$ ".
78. (78) **Artist Unknown. Chinese.**
One small, square, unmounted painting, on silk in colors.
A man leads an ape by a rope. The ape has several packages strapped to his back and a second man urges him along. A boy follows carrying a bundle on his back and a bird in each hand.
The headdress of the man leading the ape has been erased.
Signature, "Chung....." and seal in lower left corner; another red seal in upper right corner.
Height, 7 $\frac{3}{8}$ ".
79. (79) **Ma Yüan. Sung. Chinese.**
(Ba-yen—Japanese name.)
One small, fan-shaped, unmounted painting, on silk in ink.
A landscape with a man on horseback followed by a coolie with packages; a large willow-tree and rocks all in the foreground. Beyond them, a body of water into which a small stream flows. In the distance and at the left, more rocks and trees.
Signature in small characters at the right reads: "Ma Yüan"; one red seal at the left.
Height, 6 $\frac{7}{8}$ ".

Oriental Paintings

PANELS

80. (80) **Kuo Hsi. 1040 to 1080. Sung. Chinese.**
(Kwakki—Japanese name.)
One small, square, unmounted painting, on silk in ink and tints.
A landscape with distant sea-view.
In the foreground, a crag upon which a figure stands. On either side of him, precipitous cliffs rise; the one at the right is crowned with a huge pine-tree; the crag at the left has trees of another variety and a group of temple buildings. Between the two cliffs, the sea is seen with setting-sun.
Signature at right near a torrent, Kuo Hsi; two small, red seals at the left, one of which is in the upper corner. Height, $10\frac{1}{2}$ ".
81. (81) **Artist Unknown. Sung. Chinese.**
One small, oblong, unmounted painting, on silk in colors.
A branch of a shrub showing four flowers and numerous small buds and foliage.
Unsigned and without seals.
Height, $7\frac{3}{4}$ ".
82. (82) **Artist Unknown. Sung. Chinese.**
One small, square, unmounted painting, on silk in colors.
Two blossoming stalks, one of the aster family bearing two purple blossoms; the other has four pink flowers.
Unsigned and without seals.
Height, $9\frac{3}{8}$ ".
83. (83) **Han Huang. Tang. Chinese.**
One small, fan-shaped, unmounted painting, on silk in ink and tints.
A landscape with two willow-trees at the right and a stream in the middle distance. In the foreground, a water-buffalo with a small boy on his back.
Signed "Han Huang"; seal reads: "Ice and jade."
Height, $10\frac{3}{8}$ ".
84. (84) **Attributed to Chou Wên-chü. Tang. Chinese.**
One oblong panel.
Painted on silk in ink and tints.
The interior of a Chinese palace.
In the center of the room, a gentleman sits before books and musical instruments. In the background, large landscape screens; at the right, a servant enters.
Unsigned; four red seals on strips of silk at each end of painting.
Size: $16\frac{1}{2}$ "x $12\frac{3}{8}$ ".

Oriental Paintings

PANELS

85. (85) **Attributed to Chao Mêng-fu. Born 1254. Yuan. Chinese.**
(Chosogo—Japanese name.)
 One oblong panel.
 Painted on silk in colors.
 A horseman stands beside a black horse holding the reins with both hands. The horse was famous in his day and was named Tian, as is set forth in a lengthy inscription at the right of the picture.
 Unsigned; eight seals on picture and one follows the inscription.
 Size: $30\frac{1}{2}'' \times 10\frac{3}{8}''$.
 (Remounted and framed at Peking.)
86. (86) **Attributed to Chou Fang. Flourished under the Emperor Tesung, 780 to 805 A. D. Chinese.**
 One small, fan-shaped, unmounted painting, on silk in colors.
 A landscape with water-way.
 In the foreground, two ladies stand, one of whom carries a covered musical instrument. In the middle distance, a large rock, beyond which a clump of three willow-trees is seen.
 Signed "Chou Fang."
 Height, $7\frac{7}{8}''$.
87. (87) **Chao Mêng-fu. Born, 1254. Yuan. Chinese.**
(Chosogo—Japanese name.)
 One small, square, unmounted painting, on silk in colors.
 Two gentlemen on horseback, one of whom carries a long bow.
 Half seal reads: "Chao Mêng-fu."
 Height, 10".
88. (88) **Artist Unknown. Chinese.**
 One small, fan-shaped, unmounted painting, on silk in ink and colors.
 A lake with small boat near shore in which there are three figures, one of whom is a gentleman eating. In the foreground, two large trees, the branches of which over-spread the boat; small bamboo-trees in the distance.
 Unsigned and without seals.
 Height, $9\frac{1}{8}''$.
89. (89) **Ch'ien Hsüan (also known as Ch'ien Shun-chü). Late Sung and early Yuan dynasties. Chinese.**
(Sensen—Japanese name.)
 One small, fan-shaped, unmounted painting, on paper in colors.
 A bird resting upon a branch of a shrub bearing yellow blossoms and green foliage.
 One red seal at right side, "Shun-chü," (Chien Ku).
 Height, $12\frac{3}{4}''$.

Oriental Paintings

PANELS

90. (90) **Artist Unknown. Chinese.**
 One small, fan-shaped, unmounted painting, on silk (much worn) in colors.
 One large peony blossom with foliage.
 Unsigned; two small, red seals dimly seen and unreadable.
 Height, $9\frac{7}{8}$ ".
91. (91) **Artist Unknown. Chinese.**
 One small, oblong, unmounted painting, on paper in ink and tints.
 A landscape showing trees in mist and the figures of two men meeting in the middle distance.
 Unsigned; one red seal in lower right corner reads: "Tsui Tzü-chung."
 Height, $10\frac{3}{4}$ ".
 (See Album No. S. I. 25.)
92. (92) **Attributed to Li Lung-mien. Sung. Chinese.**
 (Ri-riu-min—Japanese name.)
 One small, oblong, unmounted painting, on paper in ink.
 A landscape with three large pine-trees.
 On the trunk of the nearer pine-tree, a Lohan sits holding his bamboo-staff in his left hand; behind him an attendant stands with both hands clasped together; before him a priest with both hands to the ground pays homage. Beneath the Lohan and the priest, a flower-vase containing foliage.
 Signature at left reads: "Lung-mien Chü-shih Li Kung-lin painted," with seal which reads: "Lung-mien Chü-shih"; also one red seal in lower right corner is an owner's seal.
 Height, $10\frac{1}{4}$ ".
93. (93) **Artist Unknown. Chinese.**
 One small, upright, unmounted painting, on paper in ink.
 A landscape.
 In the foreground, a sage on muleback is ascending a steep road followed by a bareheaded servant. Over the sage's head, a branch of a tree. In the distance, steep mountain peaks.
 Unsigned; one red seal in lower left corner—half seal reads: "Chien's seal." Seal on lower corner is an owner's seal.
 Height, $10\frac{3}{4}$ ".

Oriental Paintings

PANELS

94. (94) **Wu Cheng. ("Hermit of the plum-blossoms.") Sung. Chinese.**
 One small, oblong, unmounted painting, on paper in ink. A landscape with swiftly running river on which a small boat, containing a boatman at the bow and one passenger astern, is seen. Steep rocks and a steep embankment, tree-covered, at the right. Signature and seal in upper left corner reads: "Wu Cheng dated second year of Tzu-chen"; two red seals in lower right corner. Height, $10\frac{3}{4}$ ".
95. (95) **Shen Mou. Yuan. Chinese.**
 One small, oblong, unmounted painting, on paper in ink. A mountainous landscape with mist in the valleys. On a small, tree-covered plateau two men rest. On a path to the left, one figure walks near a swift flowing stream. In the distance, two peaks dimly seen; the remaining peaks and cliffs are darker colored. Inscription, signature and seal in upper right corner; signature reads: "Shen Mou"; seal below reads "T'zu-chao," (second name of painter). Two seals at right and one seal in lower left corner. Height, $10\frac{1}{4}$ ".
96. (96) **Wung Sung-nien. Chinese.**
 One small, upright, unmounted painting, on silk in ink and tints. A landscape with a single tree and wild bamboos. In the foreground, a man rides a water-buffalo. Signature in upper right corner; seal below it doubtful, but looks like Sung-nien. One red seal in lower right corner is an owner's seal. Height, $10\frac{3}{4}$ ".
97. (97) **Chao Mêng-fu. Born 1254. Yuan. Chinese.**
 (Chosogo—Japanese name.)
 One small, upright, unmounted painting, on silk in ink and tints. A man wearing a red and blue girdle leads a horse by a green halter. The painting is much injured with purple stains. Signature and seal in lower left corner read "Tzu-ang" and "Chao Tzu-ang"; two additional red seals in lower right corner. Height, $11\frac{3}{4}$ ".
98. (98) **Chien-li Po-chü. Sung. Chinese.**
 One small, oblong, unmounted painting, on silk in ink and colors. A landscape showing rocks, two pine-trees and a pavilion built on stilts in the foreground. In the middle distance, a broad water-way, beyond which mountain-ranges appear. Signature partially erased, and seal at the right. Height, $10\frac{1}{8}$ ".

Oriental Paintings

PANELS

99. (99) **Artist Unknown. Sung or earlier. Chinese.**
 One small, upright, unmounted painting, on silk in colors. A man wearing a blue cap, stands before a market-stand on which is seen a basket containing fish and flowers. This person is being addressed by a traveler who carries a basket and bamboo-staff over his right shoulder. Beside him, a wicker cage in which an insect is dimly seen. Over the cage and under the basket containing fish, boldly painted leaves.
 The picture is skilfully painted.
 Unsigned and without seal.
 Height, 10 $\frac{3}{4}$ ".
100. (100) **Chen-t'ang Shen Mou. Chinese.**
 One small, square, unmounted painting, on silk in ink and tints.
 A mountainous landscape in which a group of rustic buildings, surrounded by ancient blossoming hawthorn-trees, is seen. Within one of the buildings, a single figure is seen.
 The drawing is freely done and the silk is somewhat mildewed.
 Signature at left; two red seals in lower left corner. The seal below signature reads: "Tzŭ-chao."
 Height, 11 $\frac{1}{4}$ ".

KAKEMONO

339. (793) **Artist Unknown. Early Heincho, (just after Tempio period). Japanese.**
 Painted on silk in colors.
 A standing figure of Kichijoten resting upon clouds and holding a round, red object in her left hand.
 Height, 39 $\frac{5}{8}$ ".
340. (794) **Attributed to Yen Li-pên. Flourished 626 to 668. Tang. Chinese.**
 (En-riu-hon—Japanese name.)
 Painted on silk in colors.
 A tray containing a black, globular, long-necked, flower-vase holding blossoming flowers in rich red and pink tones, along with rich green foliage; the tray also contains a blue, gourd-shaped, wine-bottle and some rich green foliage and red cherries.
 Beside the tray one small, blue wine-cup and a very small, blue bottle.
 Five small, red seals and one large imperial, red seal.
 The artist's signature in ink reads: "Your subject, Yen Li-pên, painted with respect."
 The signature and inscription is doubtless a forgery, but the painting is considered a genuine specimen of Yen Li-pên's work.
 Height, 33 $\frac{3}{4}$ ".

Oriental Paintings

KAKEMONO

341. (795) **Artist Unknown. Yuan (?). Chinese.**

Painted on silk in ink and colors.

A barefooted and bareheaded Lohan holding a staff in his left hand, stands beside a pine-tree and gazes upward; he wears a collar of leaves and his garments are wind-blown.

Blossoming peonies, plants and fungus growth are near him and a water-fall is seen in the distance.

Unsigned.

The modern white mount bears inscriptions on each side reading: Portrait of the Iron God.

Height, 66".

342. (799) **Chao Mêng-fu. Born 1254. Yuan. Chinese.**

(Chosogo—Japanese name.)

Painted on silk in colors.

Three hunters on horseback before a great embankment, down which a water-fall pours; bunches of bushes in red and green foliage project from the cliff above them.

Inscription, signature and seal in upper right hand corner, read: Painted on the sixteenth day of the ninth month of the third year of Ta-têh period (1299) by Tzû-ang—(Chao Mêng-fu). Seal below signature "Chao Tzû-ang." Two red seals in lower right hand corner.

Height, 36 $\frac{3}{4}$ ".

343. (800) **Tung Yüan. Late Tang and The Five Dynasties. Chinese.**

Painted on silk in ink.

A mountainous landscape with two large crags rising skyward, with small trees growing to their peaks.

In the foreground, an open house containing two seated sages. Near the house huge boulders, and above it a pine-tree with wide-spreading branches.

Signature, "Tung Yüan," and three red seals at lower left side; one of the seals is in modern, red ink.

Height, 66".

Oriental Paintings

KAKEMONO

344. (801) Attributed to Wu Tao-tzu (also known as Wu Tao-yüan).
Tang. Chinese.

(Go Doshi—Japanese name.)

Painted on silk in ink.

Two tall pine-trees, with twisted bodies and branches with skilfully painted needles, rise in a landscape near a huge boulder with grasses growing upon it, and with wild bamboos and other vegetable growth near.

An inscription (a poem) signed "Wu Tao-tzu," in upper left corner; two red seals near top and four smaller, red seals in lower right corner.

Height, 75 $\frac{3}{4}$ ".

345. (802) Li Lung-mien. Sung. Chinese.
(Ri-riu-min—Japanese name.)

Painted on paper in ink.

A mountainous landscape with high peaks towering skyward.

From a highway in the distance, a stream descends over several falls and flows to the immediate foreground, where it is crossed by a stone bridge on which a sage with staff stands. In the middle distance, on either side of the stream, many Lohans are seen, some seated and others standing, while servants are serving them with refreshments. The stream runs rapidly and carries with it a number of teacups which rest upon the lotus-leaves. Beautifully drawn pine-trees beside the stream and two pavilions in which Lohans rest.

The signature "Kung-lin" appears on rocks near the stream midway at the right.

A modern manuscript inscription on yellow paper within red borders, on mount above the picture; several seals in red on either side of the painting, at base.

Height, 57 $\frac{3}{4}$ ".

346. (803) Liu Kuan-tao. Late Sung. Chinese.

Painted on silk in ink and tints.

A large landscape with high mountain-peaks.

In the far distance, several crags rise and two waterfalls appear at high levels and descend to a common meeting point in the immediate foreground, where a bridge is being crossed by a sage on a donkey followed by an attendant on foot. Groups of temple buildings, surrounded by pine-trees, appear in three different places. People are seen within and without the buildings. A low fence, two bars high, appears in the foreground at the right.

Signature and inscription and two red seals in middle distance at the left; one red seal in lower right corner.

Height, 74 $\frac{3}{4}$ ".

Oriental Paintings

KAKEMONO

347. (804) Kuan T'ung. Late Tang and early The Five Dynasties. Chinese.

Painted on silk in ink and tints.

A large landscape with high mountains, some of which are needle-shape and others of rounded form; the latter with the strata of the rock carefully drawn and all in blue tint.

A stream flows to the foreground on which boats are seen and which is crossed by an empty bridge in the foreground. Along the shores of the stream, two groups of buildings in which inmates appear. A third group of buildings is situated on a higher elevation amidst rocks, at the left.

Signature in upper right hand corner; red seals on either side at base.

Lengthy inscription on yellow silk in ink on mount at top and bottom of the painting; a third smaller, vertical inscription on yellow silk in ink on mount near upper right hand corner.

Height, 62½".

348. (805) Attributed to Han Huang. Tang. Chinese.

Painted on silk in rich colors and ink.

A garden containing rocks, two kinds of blossoming peonies—rich red and pink—some small blossoming plants and grasses and two large-sized birds, one in white resting upon the higher rock, and the other standing on a lower level.

An imperial seal on painting at top, and several smaller ones at base.

The mount contains four narrow inscriptions on silk in ink—two on either side, and a fifth inscription on paper at top of picture.

Height, 42½".

349. (806) Attributed to Li T'ang, or Li Shi-ku. Sung. Chinese.
(Ri-tō—Japanese name.)

Painted on silk in ink and tints.

A landscape with high mountain-peaks, the most prominent of which is very boldly painted and tree-covered. At the left, a steep rock from which two pine-trees project over a ledge in the foreground on which a sage leaves his fishing-net and receives a nobleman who is accompanied by four attendants and a horse. A small water-fall in middle distance at the left, and stream below, are indicated by slight lines.

Signature and inscription originally written in the upper left-hand corner, has been erased.

A sheet of paper, the full width of the painting and fourteen inches high bearing an inscription, on mount at top of the picture.

Height, 53¼".

Oriental Paintings

KAKEMONO

350. (807) Chao Yung, (son of Chao Mêng-fu. Born 1254. Chosogo—
Japanese name). Yuan. Chinese.

Painted on silk in colors.

A garden scene with stream running to foreground and mountains in the distance.

A bridge crosses the stream, and upon it a figure of a boy is seen drawing water. Nearby, a pavilion surrounded by large trees brilliantly painted, containing one seated figure; nearby, a servant preparing food. On the right a high, rocky projection covered with pine-trees. At the immediate left, across the stream, wind-swept bamboos, a boat containing two persons, one of whom is playing a flute.

Signature and seal at right near base.

Height, 45½".

351. (809) Hsu-pen. Yuan. Chinese.

Painted on old yellowish paper in ink.

An upright, mountainous landscape done in small scale.

In the foreground, a bridge which is being crossed by a sage carrying a staff, and a pavilion containing one inmate. A man on muleback, a water-fall, trees and a group of small buildings in the middle distance; beyond them, high mountain peaks; in their midst a small building resembling a shrine.

Two red seals in the foreground; seven red seals and two inscriptions on painting at top, one of which was written by the Emperor Chien Lung.

The upper part of the mount contains a long inscription signed by Liu Ti-yuan.

Height, 36¼".

352. (810) Attributed to Lung Ch'ang. Sung. Chinese.

Painted on silk in ink and colors.

A landscape in which a large rock, pine-tree and blossoming shrub appear.

In the pine-tree two birds are seen, and before it a large tiger accompanied by three young ones, two of which are at play.

Without signature or seal.

Height, 65½".

Oriental Paintings

KAKEMONO

353. (811) Attributed to Ma Yüan. Sung. Chinese.

(Bay-en—Japanese name.)

Painted on paper in ink.

A water-buffalo being led by its keeper who is in conversation with a younger man.

Signature at left, "Ma Yüan," very badly written.

Upper seal reads "Hsin-Kung value this."

Lower seal reads "Hall of Harp and Books."

Height, 10".

354. (812) Attributed to Ma Yüan. Sung. Chinese.

(Bay-en—Japanese name.)

Painted on silk in rich, black ink.

A landscape showing a stream in the foreground, flowing swiftly over a rocky bed, with large rocks at left. In the middle distance a high, rocky slope covered with trees wonderfully painted. In the far distance, high mountain peaks dimly seen.

The silk is damaged and has been considerably retouched.

Signature on rocks at left; both it and the seal read "Ma Yüan," but both are doubtful.

Height, 54½".

355. (813) Attributed to Tung Yüan. Late Tang and The Five Dynasties. Chinese.

Painted on silk in ink and slight tints.

A landscape.

In the foreground, rocks and sturdy trees, some of which are partially hidden by mist, and a swiftly running stream is seen at different levels. In the middle distance, a great wall and one pavilion, beyond which the waves of the sea rise to the top of the picture, while a mountain of precipitous boulders appears at the right. The sea is indicated without the usual perspective.

Signature, "North Park—Tung Yüan," and seal at the left, below which appear two red seals; several seals also are to be seen on the right hand, one of which has been partially erased; an inscription also on the right side, erased.

Height, 79".

Oriental Paintings

KAKEMONO

- 356 (814) Li T'ang. Sung. Chinese.
(Ri-tō—Japanese name.)
Painted on silk in ink and tints.
A landscape.
In the foreground, huge trees of different variety beautifully painted; beneath their foliage a sage sits accompanied by an attendant. In the middle distance, a mountain-range, tree-covered, beyond which indistinct peaks rise.
Signature near trees at the left; no seals.
Height, 65 $\frac{3}{4}$ ".
357. (815) Yüan Chiang. Sung. Chinese.
Painted on silk in ink and colors.
A landscape in which a group of palace buildings and two pavilions are shown; the latter two are in the foreground amidst rocks, trees and a nearby lake. In the distance, bold mountain-ranges.
Inscription, signature and seal in upper right corner.
Dated "Jen-yin."
Height, 26".
358. (816) Artist Unknown. A Sung design enlarged. Chinese.
Painted on silk in ink and colors.
A landscape in the foreground of which a lake is shown, at the edge of which, built on piles, a pavilion stands containing a sage. A servant dips water from the lake; the shores are abrupt and rocky. Pine and other trees are scattered throughout the composition. At the left, a stream descends from a high elevation forming several water-falls. Rich, dark blue coloring on numerous rocks.
Signature at left reads Liang K'ai, but it is not in the genuine writing of that artist and probably written by the copyist who worked from the original painting by Liang K'ai. Seal in lower left corner very faint, and one word only is readable, viz: "Kan."
Height, 71".
359. (817) Liang K'ai. Sung. Chinese.
Delicately painted on silk in ink and colors.
A landscape in which an imperial pageant is seen in the middle distance.
In the principal carriage, which is canopied and drawn by four horses, the emperor rides preceded and followed by courtiers on horseback and on foot.
In the distance, high mountains, trees and a temple building.
Signature at the left, "Liang K'ai"; red seal at the top (gourd-shaped) reads: "Yü-sü," meaning Royal seal.
Height, 34".

Oriental Paintings

KAKEMONO

360. (818) Mi Fei. 1051 to 1107. Chinese.

(Bei-gen-shō—Japanese name.)

Painted on paper in ink.

A mountainous landscape showing roofs of buildings in the foreground; a valley and buildings in the middle distance, and mountain-peaks beyond.

The drawing is boldly done and unusual strength is expressed in a large tree with twisted trunk at right.

The paper is much wrinkled and cracked.

An inscription, signature and three red seals in upper left corner. The inscription is a part of a famous Tang poem. One of the seals also refers to a poem.

Height, 65½".

361. (820) Ch'ên Yung, (also known as So-wêng). Sung. Chinese.

Painted on silk in ink.

A large dragon's head and neck shown in clouds.

An inscription on lower part of picture reads: "The body of the dragon radiates heavenly light. Its head and horns are stately. When it sprinkles rain the World will have good harvest."

Double signature and two red seals.

Height, 64".

362. (821) T'ang Yin, (also known as T'ang Li-lu). Ming. Chinese.

(After a design by Li Shih-ku. Sung.)

Painted on silk in colors.

A large landscape showing the shore of a lake from which rises high mountain-peaks with many buildings, trees and a water-fall rising from a high elevation at the left.

In the foreground, a clump of pine-trees rising from a rocky elevation, below which a rustic fence and gateway leading to two small buildings. In the middle distance, a group of buildings, some of which have occupants; on the water at the left, two fishing-boats near a clump of trees which grow on the top of an overhanging cliff.

Inscription, signature and one red seal in upper right corner. The inscription reads: "Imitate the idea of Li Shih-ku, Autumn of the year Chia-hsuih, Tun-ung Yin paint." "Tun-ung" is another name of T'ang Yin. Seal in lower left corner reads: "Fei-ching," which means "see this picture."

Height, 80".

Oriental Paintings

KAKEMONO

363. (823) Chao Ch'ien-li, (also known as Chao Ling-jang, Chao Po-chü and Chao Ta-nien). Between 1100 and 1160. Sung. Chinese.

(Chodanien—Japanese name.)

Painted on yellowish silk in ink and tints.

A large landscape with lake-view and many elaborate palaces.

In the immediate foreground, a beautifully designed bridge built on piles, leads through a gateway to a group of palace buildings built at the water's edge; in the garden, large rocks and trees. Numerous boats appear upon the lake, and in the distance numerous smaller buildings and faraway landscape. Massive nearby cliffs tower upward at the right.

The painting is much damaged and has been roughly restored in many places.

Signature and seal in upper left corner reads: Ch'ien-li Po-chü; large, imperial red seal in center at top.

Height, 62".

364. (824) Attributed to Chou Wên-ching. Sung or Yuan. Chinese. Painted on silk in colors.

A standing figure of a lady wearing a blue cap, and blue scarf about her back and arms tied in a bow-knot in front.

She wears a sword with green scabbard tied to her belt with red cord, and carries a red, lacquer-covered pail in her right hand.

Signature at the left; one small, red seal at base.

Height, 41¼".

365. (825) Probably by Ch'iu Ying. Ming. Chinese.

(Kuiyei—Japanese name.)

Painted on silk in colors.

Four figures standing amidst clouds. The one in the foreground in a pale yellow robe with blue and gold belt, wearing a black cap and shoes, is Wên Ch'ang ti-chün, the God of Literature.

Signature at right, followed by two small seals—the written signature reads: Liang K'ai, but the two small seals below are both of the Ming painter Ch'iu Ying, who probably copied this painting after an original by Liang K'ai. The other red seals near base, and two additional seals on mount, are of approval and ownership.

Height, 59¼".

Oriental Paintings

KAKEMONO

366. (826) Attributed to Chao Mêng-fu. Born 1254. Yuan. Chinese.
(Chosogo—Japanese name.)

Painted on silk in ink and colors.

A large landscape with lake, distant hills and two ancient trees without foliage, at the right.

In the foreground, a roadway beside the lake in which a hunter wearing grey fur cap and coat with blue sleeves, rides a sorrel horse. The hunter has a quiver of arrows at his right, a tiger skin case containing his bow and sword is fastened to his girdle, and a hare tied to the saddle.

A large, red seal in upper left corner gives a family name and the official title of "Tai Chan." An unreadable seal in lower right corner. The label on outside recites that the picture represents a hunter returning home and that the painting is a true specimen of Chao Mêng-fu's work to be valued.

Height, 49¼".

(This painting came from the collection of Ch'en Ta Whah Ling of Weihsien, Shangtung.)

367. (827) Ch'iu Ying. Ming. Chinese.
(Kuiyei—Japanese name.)

Painted on paper in ink.

A figure of Kwanyin seated upon a throne behind which a shield rises; her hands are clasped together at her left knee, which crosses her right. On the floor, before her, a kneeling figure known as the servant Ling high ta Shen. Halos surround the heads of both figures. A lengthy inscription dated 1553, with signature and two small, red seals in upper right corner, state that this painting was copied by Ch'iu Ying after the original by Li Lung-mien, and gives much other information. Signature and inscription in lower left corner reads: Ch'iu Ying, Ssu-fu in imitation of Lung-mien's light sketch—Po-miao method. Other seals are of the artist and different owners.

Height, 46½".

368. (830) Lung Ch'ang. Sung. Chinese.

Painted on silk in ink and colors.

In the foreground, a landscape with wind-blown bamboos and grasses, through which a stream of water rushes; beside it, a tiger gazing fiercely at a dragon seen in the clouds above—both animals are ready for a fight.

Signature on hillside, Lung Ch'ang.

Height, 57¼".

Oriental Paintings

KAKEMONO

369. (833) On Tapestry. Ming. Chinese.

A woven design of a landscape, in the foreground of which walks a female figure wearing a broad-brimmed hat with blue edging, also a long, blue girdle and yellow sleeves; at her neck, two bird's wings are suspended. She carries a small object in her right hand, and a basket containing fruit and flowers in her left; at her feet, shrubs and blossoming flowers. Above her, clouds and the trunk and branches of a pine-tree. The setting-sun is seen in the upper right corner.
Without signature.
Height, 64½".

370. (834) Ma Yüan. Sung. Chinese.

(Ba-yen—Japanese name.)

Painted on yellow silk in ink and colors.

A strongly drawn landscape.

In the foreground, a rushing stream dashes its water against steep rocks, forming spray in beautiful curved forms. In the middle distance, branches of a flowering shrub with white blossoms and green foliage, reaches over the water. At the top, a gnarled-branch of a rugged plum-tree with pale, pink blossoms, extends across the entire composition.

The painting has been roughly treated and the silk is much cracked and worn.

Signature, beautifully written, and seal in lower right corner, Ma Yüan.

Height, 72½".

371. (835) Artist Unknown. Probably Sung. Chinese.

Painted on silk in ink and rich colors.

A garden scene with tall bamboo-trees and lotus-buds and blossoms.

In the foreground, two standing cranes and a small, red-breasted bird clings to a lotus-stem; a smaller bird rests above them on a branch of bamboo; and still higher, two similar birds fly together.

The painting is beautifully executed, but has been damaged by rubbing.

Unsigned and without seals.

Height, 82¼".

Oriental Paintings

KAKEMONO

372. (836) I Yüan-chi. Sung. Chinese.

(I-gen-kitsu—Japanese name.)

Painted on silk in colors.

A garden scene with rock, wild bamboos and a tree with broad-leaved foliage, in the branches of which two monkeys play.

A masterly production with small areas of gray mould at the left.

Signature, inscription and seal at the right, "Chang-sha Chu Chiao I Yüan-chi, painted"; a number of small seals in the lower right corner; a large one in the lower left corner; two still larger ones and two small ones at top. (Chang-sha is the name of the city in which I Yüan-chi lived when this painting was done, and he was the owner of the garden at this place, in which trees and animals of his own choice were cared for.) The seals include one of an emperor, two of a prince, while the others are all of private owners.

Height, 76".

373. (837) Chao Yung, (son of Chao Mêng-fu. Born 1254. Chosogo—Japanese name.) Yuan. Chinese.

Painted on silk in ink and colors.

A garden scene with stream.

In the foreground, small blossoming plants, rocks, bamboos and a pine-tree, on the trunk of which a stork stands. Above the stork, blossoming plum-branches, pine-boughs and three small birds at rest. Beyond the stream, rocky banks.

The painting is of very skilful execution and design, but has had rough treatment and is somewhat damaged in places.

Signature and seal in upper left corner, reads: I-wei-tan (always calm), and the name of the artist, Chao Yung. Height, 61".

374. (839) Ch'ao Yo. Yuan. Chinese.

Painted on paper in ink and tint.

Portrait of a priest seated upon a rock with his hands clasped over his right knee, which crosses his left.

An incense-burner and other objects rest upon a rock-table at his right; over his head, the branches and needles of a pine-tree.

Inscription, signature and two seals in upper left corner—the inscription states that the portrait was painted in the Summer time of the year Ken-sen—exact date still to be determined.

Height, 44½".

Oriental Paintings

KAKEMONO

375. (840) Ming-su Cheng-shou Tuan-hsien Kung-hsi, (who was the Empress to Wan Li, who reigned 1573 to 1620). Ming. Chinese.

Painted on silk in colors.

A sea-view with the setting-sun sinking at the horizon line.

Upon the waves a group of seven Lohans stand; at their feet a seated figure holds an incense-burner in both hands and is accompanied by a child who stands near with clasped hands. Before the two, a figure stands holding at his back a blue jar containing a red coral symbol; at the back of the two, one guardian figure with banner, and another carrying a shell holding religious emblems. A small lantern-shaped object, in red and green, in lower right corner.

Inscription, signature and a large, red seal in upper left corner. The painting bears the date of the year Ken-hsuih (1610) of the Wan-lih period.

Height, 58".

376. (841) Liang K'ai. Sung. Chinese.

Painted on silk in ink and colors.

A garden scene with trees, rocks, flowers and two ladies and a child.

The coat worn by the lady who holds the child's hand, is an elaborate one, being richly decorated with scroll design; the child wears a red coat.

The painting is exquisitely done, but the silk is badly cracked.

Signature near margin at left, Liang K'ai.

Height, 30½".

377. (842) Attributed to Huang Ch'üan. Sung. Chinese.

(Wō-sen—Japanese name.)

Painted on silk in ink and colors.

A garden scene with rocks, blossoming plants and bamboos.

In the foreground, a pair of mandarin ducks near each other; on a rocky ledge higher up at the left three smaller birds rest while two of the same species are flying near the top of the composition.

Unsigned; one red seal in lower left corner

A vertical inscription, signature and red seal on a narrow piece of paper attached to the mount, reads: "Genuine painting of bamboo and birds, by Huang Ch'üan of North Sung dynasty, preserved in Ling-yen Hall. Seal, Yen-hsien."

Height, 75".

Oriental Paintings

KAKEMONO

378. (843) **Artist Unknown. Sung (?). Chinese.**

Painted on silk in ink and colors.

A Bôdhisatva wearing an olive-colored robe, rests upon a throne.

The throne panel behind him is decorated with a landscape; an elaborate canopy is above him. Below, and in front of him, a kylin in blue, its keeper and servant. The design is elaborate and the painting very carefully done, much of it in fine detail.

Unsigned and without seal.

Height, 49¾".

379. (844) **Ch'iu Ying. Ming. Chinese.**

(Kuiyei—Japanese name.)

Painted on silk in ink.

A Kwanyin, simply robed, with hands clasped, thumbs touching, stands before a group of slender rocks tapering upward and surrounded by blossoming peonies and a second variety of shrub.

Two interesting inscriptions, with signature and seals, near top. Signature and seal at side on right; a single, red seal in each of the lower corners.

Height, 47½".

380. (845) **T'siu Tu-chung, or Tzu-chung. Ming. Chinese.**

Painted on silk in colors.

A man with nude body, sits before a screen holding a teacup in his right hand; beside him, a lady nurses her child.

In the foreground, an aged woman carries a child on her back. In the distance, a servant stands in attendance.

Signature and seal in upper left corner; one red seal in lower right corner.

Height, 28¼".

381. (848) **Wang Chên-p'êng. Early Ming. 14th Century. Chinese.**

Painted on silk in ink and colors.

From an embankment at the right, a peach-tree with white chrysanthemums and red foliage of another shrub at its base, rises to the top of the composition; five specimens of ripened fruit and beautifully modeled leaves are seen.

Signature near lower left edge reads: Chên-p'êng; small red seals in lower right corner undecipherable.

Height, 38".

Oriental Paintings

KAKEMONO

382. (849) Artist Unknown. Sung or early Yuan. Chinese.

Painted on silk in ink and colors.

A garden containing rocks, flowering shrubs, bamboos and a stream.

Two cats, one of which is seen in the foreground devouring a bird, the other watches from an upper crag; two other birds appear, one flying, the other resting upon the stem of a bamboo.

Signature in small characters at the right edge, followed by a number of red seals extending downward.

Height, 76".

383. (850) Chou Yüan. Sung. Chinese.

Painted on silk in ink and colors.

A landscape in Winter.

On a hillside in the foreground, a white stag stands, while a doe lies near him. Boldly drawn rocks, shrubs and grasses in the foreground, and blossoming branches of a camelia-tree, snow-covered, at the top of the composition.

Inscription, signature and two red seals in upper left corner; one red seal in lower right corner. The inscription gives date and names the person for whom it was painted and says the style is that of Yü-cheng (official title of) Wang Wei.

Height, 70¾".

384. (851) Tai Chin, (whose second name is Tai Win-chin). Ming. 15th Century. Chinese.

Painted on silk in ink and colors.

A landscape with water-way crossed by a bridge on which a man on horseback is crossing accompanied by a party of followers one of which has fallen off the bridge and is being looked after by a man holding a lantern in his right hand.

In the foreground, boldly drawn rocks, near which a man crouches. In the background, trees and a rocky cliff which rises to the top of the composition.

Signature, "Ch'ien-tang (native city of the artist) Tai Chin paint with respect." Seal in lower right corner reads: "Win-chin," the painter's second name.

Height, 78½".

385. (852) Ting Yün-p'êng. Ming. Chinese.

Painted on paper in ink.

A party of Lohans and their attendants crossing the waters aided by various creatures; the highest one of the group is astride a dragon surrounded by clouds.

Inscription, signature and two seals in lower right corner—one of Tung Yün-p'êng, and the other reads: "Nan-yü."

(Ting Yün-p'êng worked in the style of Li Lung-mien.)

Height, 54½".

Oriental Paintings

KAKEMONO

386. (853) Li Lung-mien. Sung. Chinese.

(Ri-riu-min—Japanese name.)

Wonderfully painted on paper in ink.

Kwanyin standing, her left hand clasps her right wrist; in her left fingers a rosary. She wears a Buddhistic headdress and her robes fall gracefully in many folds to her feet.

Signature in lower left corner, reads: "Li Kung-lin painted with respect." Seal below signature belonged to an owner named Huang Mu-lin. Two small, red seals in lower right corner belonged to an owner named Chang Shou-chih.

Height, 37".

387. (854) Li Lung-mien. Sung. Chinese.

(Ri-riu-min—Japanese name.)

Painted on silk in ink.

Two nobles seated, accompanied by four attendants. From the upper part of the composition, a figure with paint-brush in hand, descends in the air.

The subject is executed with great skill.

Signature "Li Kung-lin, painted with respect."

Height, 35¼".

388. (855) Li Ch'êng. Chinese.

Painted on silk in ink.

A landscape with many trees in the foreground, the foremost of which is very sturdy and of great height, the top branches being very scraggy; all of the trees are powerfully painted.

In the foreground, a sage walks on a level plateau reaching to the water. In the distance, range of great, low-lying hills.

Signature and seal on distant hills at left, read Li Ch'êng. The red seal in lower left corner and two smaller, red seals in lower right corner give names of owners.

Height, 69¼".

389. (856) Shen Mou. Yuan. Chinese.

Painted on silk in colors.

A landscape with lake scenery.

In the foreground, a point of land jutting into the lake and on it three large pine-trees. A boat is lying nearby and contains a sage who is enjoying the scenery; also a servant in white. Across the lake, trees, rocks and mountainous-hills.

Inscription, signature and seal at right near pine-tree.

The seal reads: "T'zu-chao," the painter's second name. Two small, red seals in lower left corner are owners' seals.

Height, 58".

Oriental Paintings

KAKEMONO

390. (857) Ko Kuei. Yuan. Chinese.

Painted on silk in colors.

A garden scene.

From a rocky mound in the left, a tree rises bearing large, green leaves; in its branches two birds perch. Masses of white and pink flowers and green foliage, coming from nearby shrubs, mingle with the foliage and trunk of the tree named.

Signature and seals in lower right corner. One seal reads: Nan-hou. The lower seal is "Hsu-chih." Height, 66".

391. (858) Attributed to Hui Tsung, Emperor. Sung. Chinese.

Painted on silk in colors.

A garden scene.

On the top of a garden-rock a long-tailed pheasant rests; around the base of the rock and in the foreground, masses of blossoming peony-plants painted in magnificent scale.

The silk is very much crackled and a considerable portion of the foreground is missing.

The large seal at top of picture is that of Husan-ho (the Imperial Hall). In the upper left hand corner, an inscription with signature of Chao Mêng-fu certifying that this picture was painted by the Emperor Hui Tsung. The inscription near middle of left border confirms Chao Mêng-fu's opinion and is signed by Huang Chung.

Height, 77".

392. (859) Hsü Hsi. The Five Dynasties and Sung. Chinese.

(Joki—Japanese name.)

Painted on silk in colors.

Stems of peonies with blossoms and foliage.

An inscription with signature and seal, in upper right corner is dated 1346. Signature and seal at left side is that of the artist and reads: Chin-lin (the ancient name of Nankin) Hsü Hsi. Many small, red seals appear elsewhere on the silk.

Height, 15½".

393. (860) Chao Mêng-fu. Born 1254. Yuan. Chinese.

(Chosogo—Japanese name.)

Painted on silk in ink and colors.

A landscape with rocky knoll in the foreground.

Three large trees in the middle distance, with water-way and low-lying hills beyond them. Under the trees, two saddled ponies with their keepers standing beside them.

An inscription, signature Tzu-ang and seal Chao Tzu-ang, in upper right corner. Oblong seal in left lower corner reads: Sung-hsuih-chai—the name of the hall of Chao Mêng-fu.

Height, 62".

Oriental Paintings

KAKEMONO

394. (863) Artist Unknown. Sung. Chinese.

Painted on silk in ink and tint.

A landscape with lake-view.

In the foreground, a group of seven men approach the water and signal to a boatman who is seen in the distance. Many trees boldly drawn, in the foreground. A water-fall, temple buildings and high, rounded mountain peaks, tree-covered, in the distance.

Without signature. Three seals in lower right corner, one of which is that of Hsiang Niu-lin, a famous art collector—another seal reads "Fang Lu-yuan possessed this picture."

Height, 76".

395. (864) Artist Unknown. Chinese.

Painted on silk in ink and colors.

A garden scene with rocks, bamboos, plum-tree, plants and flowers.

On a rocky embankment in the foreground, two large birds rest; two others of the same species are seen in the plum-tree above. In various places in the composition eight smaller birds are seen.

The silk is crackled and damaged.

Unsigned and without seals.

Height, 53¾".

396. (865) Liu Sung-nien. Sung. Chinese.

(Riushonen—Japanese name.)

Painted on silk in ink.

A mountainous landscape with a stream first appearing at a high elevation, forming several water-falls in its descent to a river in the foreground; above which, on a plateau under the boughs of a pine-tree, two sages are seen, one seated, the other kneeling. Rocky cliffs and peaks in upper part of the composition.

The silk is considerably damaged and the picture much faded.

Inscription, signature and seal reading: "Golden belt Tai-chao," the artist's official title, in lower left corner.

Height, 56½".

Oriental Paintings

KAKEMONO

397. (866) Attributed to Hsia Yü-yü. Sung. Chinese.

Painted on yellowish silk in ink and tints.

An extensive landscape with the river Wei at the right. In the foreground bold rocks, a pine-tree, wild bamboos, shrubbery and a water-fall. In the middle distance, two large pine-trees with spreading branches, under which, on a plateau, the sage Nü Sang, father of the Emperor who founded the Chou dynasty, is seen with fish pole being approached by Wên-wang, the duke, to aid him in overthrowing the reigning tyrant and establishing the Chou dynasty. Behind a high, rocky elevation at the left, tents of the duke's encampment. On the opposite side of the composition, a group of temple buildings amidst trees in mist. At the extreme upper left corner, a high cliff.

The silk is somewhat crackled in the foreground.

No signature or painter's seal. Seal in lower left corner reads:Ching.....

Height, 67¾".

398. (869) Attributed to Chang Sêng-yu. Liang. Chinese.

Painted on silk in ink and colors.

Kwanyin stands holding in her right hand a basket containing a red fish; her knotted-girdle is held in her left hand.

Her draperies, magnificently drawn, fall gracefully to her feet; she wears a headdress and it, with other details of the composition, are beautifully rendered.

The silk is worn very thin and areas of it have entirely disappeared, especially near the borders.

What seems to have been an inscription in the lower right corner is obliterated.

The painter's name is inscribed on the mount in upper right corner, and a lengthy manuscript on yellow paper, recites several legends about the artist's miraculous work and insists that the picture is a genuine specimen of Chang Sêng-yu. The manuscript is signed by the master of "The Hall of Plum-blossoms and First-quarter Moon."

Height, 55½".

Oriental Paintings

KAKEMONO

399. (870) Lin Chun. Sung. Chinese.

Painted on silk in ink and colors.

A garden scene.

In the foreground, two mandarin ducks are resting side by side; near them, blossoming shrubs and a water-view; above them, branches of a blossoming pear-tree and a small, resting bird.

In the upper left corner, an inscription with signature and two seals; one red seal in upper and lower right corners, also one in lower left corner. One of the seals states that the painting was given to an official by Prince Ko.

Height, 49 $\frac{1}{4}$ ".

400. (871) Ni Tsan. Literary name, Yün-lin ("Cloud Forest"). 1301 to 1374. Yuan. Chinese.

(Unrin—Japanese name.)

Painted on paper in ink.

A landscape with hills, rocks, trees and a pavilion near a lake; beyond the water high, rocky hills with trees.

Four poems with signature and seals are inscribed in upper part; four seals, including one of the painter, near the lower edge.

Height, 42 $\frac{1}{4}$ ".

401. (872) Artist Unknown. Sung (?). Chinese.

Painted on silk in colors.

In the foreground, a large garden rock and shrubs laden with red blossoms, above which, a white eagle rests in a swing suspended from the branch of a flowering tree above it. The frame of the swing is decorated in blue and green, and has two purple and gilt bowls attached. Unsigned; two small, red seals in lower right corner reading: "Yü Yuan" and "Huan-chih"—Yu being a family name, the seals may be those of the painter; Huan-chih possibly a second name.

Height, 47".

402. (873) Attributed to Kuan T'ung. Sung. Chinese.

Painted on silk in ink and tint.

A mountainous, Winter landscape.

In the foreground, a river which is crossed by a wooden bridge; near it, a pavilion, donkey and driver. In the middle distance, an ancient, strongly drawn tree and a small, pink temple. At a higher elevation, a group of farm buildings, and still higher up, a small, covered gateway, with pink superstructure. From this gateway, a path leads downward, disappearing in several places and finally reappearing near the bridge in the foreground; upon it, one traveler with umbrella is seen.

Unsigned; two red seals in lower left corner.

An inscription in ink on yellow paper reads: Sung Kuan T'ung's snow landscape, best quality and rare, with signature of Wu Yung-kuang and one seal.

Height, 51".

Oriental Paintings

KAKEMONO

403. (875) Artist Unknown. Yuan (?). Chinese.

Painted on silk in ink.

In the foreground, a Buddhistic disciple stands gazing at the moon; his arms are clasped behind and his brush-broom lies on the ground near. Behind him, a very precipitous cliff with grasses and branches of a hidden tree faintly indicated.

Without signature or seal.

Height, 63".

404. (876) Artist Unknown. Sung (?). Chinese.

Painted on silk in ink and colors.

A landscape.

In the foreground, a lake with a rocky hill, tree-covered, rising at the left. On the lake a boat in which one figure with red garment sits in contemplation. In the middle distance, a temple and flying banner, situated near a swiftly running stream which empties into the lake. High hills and dimly seen mountains in the distance.

Without signature or seal.

Height, 29½".

405. (878) Li Lung-mien. Sung. Chinese.

(Ri-riu-min—Japanese name.)

Painted on silk in ink.

A rocky landscape with large pine and other trees, shrubbery, grasses and a water-fall ending in a tempestuous stream.

Many Lohans and animals are seen, also a snarling tiger in the lower right corner, and three Lohans on a bridge above the water-fall; at the top of the composition, two fairies are seen upon flying cranes amidst clouds.

The picture is done with great skill, but shows discoloration in many places.

An inscription, signature and large, red seal of Emperor Hui Tsung in upper right corner. The artist's signature, Lung-mien Chü-shih and Li Kung-lin and seal in lower left corner; two additional seals in lower right corner.

Height, 49".

406. (879) Liang feng-tao-jen, also called Chu-shou—"Hermit of the two mountain-peaks"). Manchu dynasty. Chinese.

Painted on paper in ink and tint.

A man wearing a red coat, stands resting a rustic-staff over his right shoulder.

Vertical inscription and two red seals in upper left corner; one red seal in lower right corner.

Height, 32½".

Oriental Paintings

KAKEMONO

407. (880) Li T'ang. Sung. Chinese.

(Ri-tō—Japanese name.)

Painted on silk in ink.

A landscape with water-view.

On a point of land in the foreground, a group of trees under which a traveler is seen walking along a trail. An empty boat near shore and a fishing-net is being dried at the water's edge. In the distance, a high cliff and dimly seen faraway mountains.

The painting is done with much delicacy and the atmospheric effect is very pronounced.

The signature, Li T'ang, appears on the trunk of a tree in the foreground. Two large, imperial seals on painting at top, one of which belonged to Prince Yi; also two small ones nearby. Three owners' red seals on painting at top, also two additional seals at the left. Several of the smaller seals bear the name of Prince Yi and are the kind used by him for approving works of art.

Height, 36¾".

408. (881) T'ang Yin, (also known as T'ang Li-lu). Ming. Chinese.

Painted on paper in ink and tints.

A large pomegranate-tree bearing fruit and foliage.

The lengthy and important inscription with signature and three red seals on picture at top, states that the painting was made to celebrate the birth of a friend's child. The conspicuous, red seal in lower right corner gives another of T'ang Yin's names, Wu-hsia Kuang-shih.

Height, 62½".

409. (882) Huang Tzū-chu, (also known as "The Crazy Hermit").

Yuan. Chinese.

Painted on paper in ink and tints.

A mountainous landscape, many of the valleys of which are shrouded in mist.

From two high valleys called "Tian-tzū" and "Ssū-pi," streams flow downward, meeting and forming many water-falls; the streams being crossed by bridges in several places, including the immediate foreground. Many trees of different varieties appear, especially two large pines at the left. Temples, pavilions and other buildings are scattered throughout the composition, several being on piles over the water; in some of the buildings inmates are seen. Many of the hills rise precipitously from the water and have level plateaus at their tops.

At the top of the painting, an inscription gives date of picture 1342, signature and also two red seals. An inscription on mount consisting of three vertical lines the full length of the picture, gives much interesting information; also signature with two important red seals.

Height, 81½".

Oriental Paintings

KAKEMONO

410. (883) Chao Ch'ang. Sung. Chinese.
 (Chō-shō—Japanese name.)
 Painted on silk in ink and tints.
 A garden scene with bold rocks and swiftly flowing stream in the foreground.
 Upon the rocks two birds rest; above them a high embankment from which flowering plants, grasses and shrubs droop and cling.
 Signature and two seals on side at right, near two magpies.
 Height, 53".
411. (884) Artist Unknown. Sung. Chinese.
 Painted on silk in colors.
 A view of a Chinese garden showing a torrent rushing between rocks, grasses, wild bamboos and a red blossoming tree, snow-covered.
 In the foreground, a bird rests upon the ground and another bird of the same species is seen in the flowering tree.
 Signature erased. The small, red seal at lower left reads: Li-chi-pu-mo, "the picture will survive all worldly disaster."
 Height, 44½".
412. (885) Chai O. Yuan. Chinese.
 Painted on silk in colors.
 Branches of plum-blossoms and Ch'a flowers.
 Signature and two red seals in upper right corner; the upper seal reads: "hewn out of jade," (meaning fine craftsmanship). One red seal in lower right corner.
 Height, 14¾".
413. (889) Ma Yüan. Sung. Chinese.
 (Ba-yen—Japanese name.)
 Painted on silk in ink and tints.
 A small landscape with two pines and three blossoming hawthorne-trees, all large; under which two sages rest, accompanied by two servants. In the foreground, ledges of strongly drawn rocks.
 The subject is delicately executed.
 Signature and seal near one of the pine-trees.
 Height, 10".
414. (890) Attributed to Wu Tao-tzu, (also known as Wu Tao-yüan):
 Tang. Chinese.
 (Go Doshi—Japanese name.)
 Painted on silk in colors.
 A Lohan drawn in large scale is seated and holds a blue, circular incense-burner in his right hand and a mounted spear in his left hand.
 Behind him a rocky gorge in which the figure of a follower is partly seen approaching the Lohan. In the lower left corner a dragon.
 Unsigned and without seals.
 Height, 67¾". Width, 43".
 (Its present mount was made in Japan.)

Oriental Paintings

KAKEMONO

415. (891) Artist Unknown. Chinese.

Painted on silk in ink.

A diva king, elaborately dressed in flowing garments, stands holding a spear in his left hand; a halo surrounds his head.

In the upper part of the composition, another king with two attendants on clouds.

Unsigned and without seals.

Height, 50½".

(In Japan, where the painting was formerly owned, it was attributed to Wu Tao-tzu, a Tang artist of China.)

416. (892) Attributed to Yen Hui. Yuan. Chinese.

(Gan-ki—Japanese name.)

Painted on silk in colors.

A Lohan with halo, seated beneath a tree reading a scroll manuscript which he holds with both hands.

At his left, a standing attendant. On a rocky ledge in the foreground, a bronze vessel containing water.

Unsigned and without seals.

Height, 55¾".

(The new mount was made in Japan.)

417. (893) Attributed to Yen Hui. Yuan. Chinese.

(Gan-ki—Japanese name.)

Painted on silk in colors.

A Lohan with halo, grasping his staff with his left hand, sits at the foot of a rocky crag before which limbs of a pine-tree droop.

At his left, an attendant stands grasping his sword with both hands; on a ledge at the Lohan's feet, his sandals are placed.

Unsigned and without seals.

Height, 55½".

(The new mount was made in Japan.)

418. (894) Artist Unknown. Fujiwari. Japanese.

Painted on silk in colors.

Gohatsu monju seated on a throne which rests upon clouds, some of which move upward behind the halo.

He holds a sword in his right hand and a long-stemmed lotus-blossom, surmounted by scriptures, in his left hand. The silk is much worn and repaired in places.

Unsigned and without seals.

Height, 41¾".

419. (895) Attributed to Reian. (Japanese name.) Sung. Chinese.

Painted on paper in ink.

A bust portrait of the Priest Koho-jenshi, who is standing with hands clasped together in front.

Two red seals on painting above left shoulder. A Japanese manuscript inscription of praise signed by Hyakusetsu, a pupil of Jngen, of Wobaku at Uji temple, and seals on mount above painting.

Height, 24".

Oriental Paintings

KAKEMONO

420. (896) Artist Unknown. Period unknown. Chinese.

Painted on silk in ink and slight tint.

A sage, simply gowned, holds in his left hand some fruit and foliage; beside him, a frenzied stag—both the man and beast gaze intently upward at a small dragon dimly seen in the upper left corner of the composition.

The painting is of loose but bold execution.

The inscription, signature and seal in upper right corner is only partially readable and leaves the artist's name in doubt.

Height, 51".

421. (897) Wu Tao-tzu, (also known as Wu Tao-yüan). Tang. Chinese.
(Go Doshi—Japanese name.)

Painted on silk in colors.

A full-length, standing portrait of the Emperor Chao-lieh of the Shu Han dynasty, wearing a large, red robe and red button in his headdress.

His belt, sandals and certain parts of his garments are painted in minute detail, and his mustache and chin whiskers are wind-blown toward his left shoulder; he holds a kuei with both hands.

Without signature or seals.

On the white muslin, bordering the top and both sides of the picture, is an inscription signed by Meng-lou Wang Wên-chih, stating that this painting is an original by Wu Tao-tzu, copied by him after an engraving on stone made in the Chin dynasty, also that this painting was copied by Ch'ên Chang-ho of the Ming dynasty.

Height, 57".

422. (898) Kenzan. Japanese.

A decorated fan on golden paper.

The decorations consist of a circular basket, in which is seen blue and white blossoms with green foliage; signature and seal.

On the reverse, floral designs delicately traced in gold, and a manuscript poem in ink.

Length, 12¾".

423. (917) Ma Yüan. Sung. Chinese.

(Ba-yen—Japanese name.)

Painted on silk in ink and tint.

A landscape.

Rocky hills, pine-trees and a pavilion containing four figures. In near foreground, a pathway leading to the pavilion, along which a servant walks carrying a red tray. In the distance, two very tall spire-shaped peaks, one of which shows vegetation at top.

Silk considerably damaged.

Signature at right reads: Your subject, Ma Yüan; seal below signature unreadable.

Height, 73½".

Oriental Paintings

MAKIMONO, OR SCROLL PAINTINGS

65. (702) Attributed to Chü Jan, Priest, who lived during the late Tang and early The Five Dynasties. Chinese.

Painted on silk in ink.

A continuous panorama of scenery along the Yangtse River, showing many mountains, villages and buildings. The Chinese characters in red ink, frequently seen through the composition, indicate sacred peaks, temples and other points of religious importance in various Chinese provinces visited by the artist.

Unsigned.

On the mounting, preceding the painting, two dragons and clouds on yellow paper background; following the landscape, there are two important certificates in manuscript with signatures and seals of well-known scholars. The many seals include those of the Emperor Hui Tsung and the famous landscape painter Wang Hui of the early Manchu dynasty.

This painting is known in China as the scroll of "10,000 li."

Length, 655". Height, 17¼".

66. (703) Ma Yüan. Sung. Chinese.

(Ba-yen—Japanese name.)

Painted on silk in ink and fine tints.

A continuous mountainous landscape with many waterways, boats, bridges, dwellings, temples, pavilions and travelers.

At the finish of the composition, a group of temple buildings surrounded by pine-trees and backed by tall, needle-like rocks, above which two inscriptions are written by different imperial officials.

The signature and date are written in fine characters at the end of the painting, saying "Second month of third year of Shao-hsi period (1192) Tai-chao, Chi Chin-tai (official titles) your subject Ma Yüan painted the grand sight of the mountains and the rivers by order of your decree." In the upper corner, at the beginning of the painting, large, square, imperial seal in red. Very important manuscript inscriptions with signatures and seals on mount.

Length, 506½". Height, 25¼".

Oriental Paintings

MAKIMONO, OR SCROLL PAINTINGS

67. (704) **Li Ssü-hsün. Tang. Chinese.**

Painted on silk in colors and gold.

A continuous landscape showing the fairy islands known as Fang-hu and Lang-yuan, which include mountains, hills, water-falls, figures, animals, birds, buildings and many pine and other beautiful trees. Wonderfully drawn clouds drift through the mountain-ranges.

A group of palace buildings occupies a central position. At one point, a huge grapevine springs across a water-way before a water-fall, and attaches itself to the opposite shore, thus forming a bridge on which two men cross and several monkeys cling.

The signature is in ink at the end of the composition and reads: "Your subject Li Ssü-hsün painted this picture of Fang-hu and Lang-yuan by order of your decree."

Many certificates with signatures and seals of distinguished officers, scholars and painters associated with the imperial houses of different dynasties, also Hsuan-ho (Hui Tsung) and seals of other emperors appear on both painting and mount.

Length, 480". Height, 14¼".

(This painting was at one time in the collection of Mr. Chung Ching Wan, a relative of the late Emperor.)

68. (705) **Hui Tsung, Emperor. Sung. Chinese.**

Painted on silk in colors.

A landscape with shrubs bearing white blossoms, and five pigeons in two groups, one of two and the other of three. Two smaller birds, one sitting on a rock; the other flying, are also seen.

An inscription, with seal and signature of the Emperor, at the beginning of the composition; additional seals at the finish of the painting. No certificates.

Length, 82". Height, 11¾".

69. (706) **Ch'ên Yung, (also known as So-wêng). Sung. Chinese.**

Painted on paper in ink and tints.

A rocky sea-coast with high waves, over which clouds and dragons are seen.

Four different inscriptions on mounting precede the painting; nine additional inscriptions follow the painting.

Signature and three vertical lines of inscription, together with many seals, on the painting at the finish.

Length, 101". Height, 9".

Oriental Paintings

MAKIMONO, OR SCROLL PAINTINGS

70. (707) Ch'iu Ying. Ming. Chinese.
(Kiuyei—Japanese name.)
Painted on silk in colors.
A mountainous landscape in which temple and other buildings are scattered; many pine and other trees. Low-lying clouds are seen amidst the tallest crags. Near the finish of the composition, a lake scene with lower hills and buildings containing figures; two figures are also seen crossing the bridge, others are scattered elsewhere throughout the composition. The signature and seal of the artist are on a low-lying hill at the finish of the picture; two additional seals appear below the seal of the artist. On the mounting, following the painting, a manuscript certificate, with the signature and several seals. (This painting done by Ch'iu Ying in the style of the Tang landscape school headed by Li Ssü-hsün.) Length, 91". Height, 16".
71. (708) Ch'ien Hsüan, (also known as Ch'ien Shun-chü). Late Sung and early Yuan dynasties. Chinese.
(Sensen—Japanese name.)
Painted on silk in colors.
Tree branches entwined with vines having blossoms in purple and white. Grasshoppers, bees, darning-needles and other insects are shown. Signature and seal in upper corner at finish of picture. On mounting, four certificates and seals. Length, 100". Height, 10¾".
72. (709) Li Chao-toa. Tang. Chinese.
(Rishodo—Japanese name.)
Painted on silk in ink, colors and gold.
A mountainous landscape with sea. Palace and temple buildings, pagodas, fortifications and other structures, and boats are scattered throughout the composition. Needle-like peaks, in blue and green, pierce low-lying clouds; the red setting-sun is seen, and a golden dragon ascends toward Heaven. Signature and inscription in lower corner at the finish; many large, red seals at the beginning and end of the painting. On the mount, at the beginning, a large dragon and clouds in gold on orange-colored paper; immediately preceding the painting, a certificate written in a single, vertical line on olive-colored paper decorated with gold; following the painting, on the mount, nine manuscript certificates, one of which is unusually large—all with signatures and seals. (The execution of the picture is in small scale—almost miniature, and is characteristic of a certain school of Tang landscape work.) Length, 73". Height, 20⅛".

Oriental Paintings

MAKIMONO, OR SCROLL PAINTINGS

73. (710) Chen Li, or Chao Pê Chü. Sung. Chinese.
(Haku—Japanese name.)

Painted on silk in colors.

A continuous, mountainous landscape in which, at the beginning, is seen a domestic structure near which a single figure stands upon a bridge; in the middle distance, the roof of a temple rises above the tree-tops. Horsemen and other travelers are seen along the highway and pine and other kinds of trees, with various colored foliage, appear.

Signature and seal at the end of the composition, on the hillside, near which a farm building stands.

Length, 78 $\frac{1}{4}$ ". Height, 10 $\frac{1}{4}$ ".

74. (711) Attributed to Li Lung-mien. Sung. Chinese.
(Ri-riu-min—Japanese name.)

Painted on paper in ink.

A mountainous landscape with large and small trees, through which travel Lohans leading and riding animals of various kinds, including one Lohan riding an elephant about mid-way in the picture; this Lohan holds a bell in his right hand. Near the finish of the composition, two Lohans on animals, seen amidst the waves, are being met by an emperor and his attendants, including four female figures who stand in a temple doorway surrounded by waves.

The signature reads: "Li Lung-mien painted with respect."

Upper seal near signature reads: "Rays radiate from brush." Lower seal reads: "Lung-mien Chü-shih." Both signature and seal near it are doubtful. An inscription on painting is signed "Yü Wen-neng."

The mounting is without certificates.

About four feet from the finish of the painting, a space about four inches square of the original paper upon which the painting is done, is missing.

Length, 259 $\frac{1}{2}$ ". Height, 17".

Oriental Paintings

MAKIMONO, OR SCROLL PAINTINGS

75. (714) Liu Sung-nien. Sung. Chinese.

(Riushonen—Japanese name.)

Painted on silk in ink.

A pilgrimage of Lohans and their attendants to a group of temples, in the midst of pine-trees and needle-like mountain peaks surrounded by waves.

Bands of Lohans approach the temple from two different directions; those first seen march through a landscape with large trees, rocks and water-falls. The leader walks upon the waves and carries an object in his right hand. The party approaching from the opposite direction, walks on both land and sea.

Signature at the finish of the composition, near the entrance to a temple building.

On the mount, two dragons and clouds in black on yellow paper; two certificates in manuscript on grey paper, speckled with gold, follow the painting.

Length, 265½". Height, 11¼".

76. (715) Li Lung-mien. Sung. Chinese.

(Ri-riu-min—Japanese name.)

Painted on silk in ink.

Ten small individual pictures showing the people of China's protectorates, including Borneo, Corea, Turfan and other dependencies, paying tribute.

Each painting is separated by manuscript inscription.

The signature appears on the tenth pictures and reads: "Painted in the eighth month of the second year of the Yuan-feng period (1079) by Lung-mien Chü-shih Li Kung-lin."

Seal below signature reads: "Lung-mien Chü-shih."

Four important manuscript certificates on paper, follow the painting.

Each of the paintings averages about 15" in length and 12" in height; the total length of the paintings and inscriptions belonging thereto, is 242½".

77. (716) Hsü Hsi. The Five Dynasties and Sung. Chinese.

(Joki—Japanese name.)

Painted on silk in colors.

The design consists of fruit, flowers, foliage, insects and a small portion of a garden.

Signature at end of painting; seven red seals on painting.

On the mount, a manuscript certificate with signature at the beginning of the painting and another on the mount at the end.

(The design of this painting is very similar to the scroll painting No. S. I. 33, by Ch'ien Hsüan.)

Length, 78". Height, 11".

Oriental Paintings

MAKIMONO, OR SCROLL PAINTINGS

78. (719) Attributed to Hsia Kuei. Sung. Chinese.

(Ka-kei—Japanese name.)

Painted on silk in ink.

An extensive landscape with a river running throughout its entire length.

At the beginning, the water rushes through a narrow passage very swiftly and a boat is being hauled against the current; finally, the water becomes more quiet and several boats are tied along shore. As the river widens near the finish of the composition, several boats are seen under sail. The design includes strongly drawn pine-trees, mules, some buffalo, a group of temple buildings, pavilions, farm houses, etc.

The signature appears to have been added during recent years and reads: "Your subject Hsia Kuei." Several important seals are impressed, especially the one reading "Preserved with care by Yen Chou san-jen," the seal of Wang Yuan-mei, sometimes known as Wang Yen-chou, a great Ming collector and critic of paintings who once owned Makimono No. S. I. 67 by Li Ssü-hsün."

The mount is without certificates.

Length, 432". Height, 10½".

79. (720) Tung Yüan. Late Tang and The Five Dynasties. Chinese.

Painted on silk in ink and tints.

A mountainous landscape with streams crossed by bridges, small pavilions, (some of which contain people), a boat anchored near shore, and at the center two arched bridges, one higher than the other, cross a rapid stream.

Signature on the side of a hill at the finish of the picture; many seals on the painting and mount at the beginning and end of the picture.

Attached to the mount, a certificate in ink on drab paper, very much washed.

Length, 94". Height, 11½".

80. (721) Wang Mêng. (Sometimes called "Yellow Crane"). Yuan. Chinese.

Painted on silk in ink.

An extensive mountainous landscape with water-falls and streams winding throughout its entire length, bridges, pavilions and other buildings, including temples. The distant mountain peaks are tinted in blue, and the principal temple is in red.

Wavy lines seen throughout the brush-work of this painting, soften the impression.

Signature and inscription in upper corner at the finish of the picture.

Five manuscript certificates follow the painting and are attached to the mount.

Length, 187¾". Height, 11½".

Oriental Paintings

MAKIMONO, OR SCROLL PAINTINGS

81. (723) Yen Wên-kuei. 1008. Early Sung. Chinese.

Painted on silk in ink.

An extensive, mountainous landscape with many waterways crossed by bridges.

In the center of the composition, a group of temples surrounded by a wall; outside of the wall, small dwellings on a plateau above a wharf, project into a river on which are seen many boats.

The signature appears on rocks in lower corner at the end of the composition; two red seals of ordinary size appear on the painting. A large seal has been cut from the upper corner at the beginning of the picture, and a piece of modern silk has been introduced to take its place.

On the mount preceding the painting, an inscription in bold writing on yellow-brown paper; also a second certificate in a vertical line with signature and two red seals.

(The treatment of the hills is similar to that seen in scroll painting, No. S. I. 50, attributed to Kuo Hsi.)

Length, 288". Height, 18¾".

82. (724) Kuo Hsi. 1040 to 1080. Sung. Chinese.

(Kwakki—Japanese name.)

Painted on yellow silk in ink and colors.

A mountainous landscape, through which a stream winds its way, with several water-falls, bridges and buildings.

Numerous donkeys with riders, are seen on their way to an outer gate near the center of the composition. Near the end of the painting, several boats, one of which contains two donkeys.

The signature is on a rock rising from the water near the end of the picture; below the signature three seals; above it, in the upper corner, a large and important red seal; at the beginning, two seals.

Three manuscript certificates follow the painting.

Length, 78¾". Height, 10¾".

Oriental Paintings

MAKIMONO, OR SCROLL PAINTINGS

83. (725) Attributed to Li Lung-mien. Sung. Chinese.

(Ri-riu-min—Japanese name.)

Painted on silk in ink and tints.

A mountainous landscape with rocks, bamboo, pine and other trees, through which a mountain-stream flows. Along the stream, on both banks, many persons are seen, some of whom are taking refreshments; others are in discussion, while still others are reading and writing. Near the beginning of the composition is a water-fall and three servants are cleaning cups in the stream; below them, a pavilion over the stream and inside of the pavilion a nobleman sits at a table engaged in writing.

(The composition is supposed to be an illustration of a great feast mentioned in a famous Tang manuscript written by Wang Hsi-chih.)

On the painting, at the beginning and end, there are twelve seals; one at the right upper corner is that of the Sung Emperor Hui Tsung.

On the mount, at the beginning, an inscription in large, ink characters on yellowish-brown paper, with signature and seal. Upon the same sheet of paper in the center near the top, is the seal of Prince Kung. Following the painting, a manuscript certificate on brown paper specked with gilt.

(If this painting is a genuine specimen of Li Lung-mien's work, the tint used by him will stamp it most rare.)

Length, 64¼". Height, 10".

84. (726) Leng Chen-jen. Chinese.

Painted on straw-colored silk in brilliant colors.

A palace and garden facing the lake, across which, in the distance, low-lying hills.

Within the palace, two gentlemen are engaged in playing a game, while another reclines upon a sofa. In the garden and under the eaves of the house, five figures are seen.

The painting of the willow-trees is unusually fine, and all of the coloring is of very unusual brilliance..

On the mount, preceding the picture, a certificate in four large characters, with two red seals; following the picture there are four certificates attached to the mount.

Length, 39¾". Height, 11⅝".

Oriental Paintings

MAKIMONO, OR SCROLL PAINTINGS

85. (727) Kuo Hsi. 1040 to 1080. Sung. Chinese.
(Kwakki—Japanese name.)
Painted on silk in ink and tints.
A mountainous landscape with water-falls and streams crossed by bridges.
A highway traverses the entire composition and upon it are seen travelers on foot and on mules, and a cart drawn by three donkeys. At the center of the composition, a Chinese inn with square tower, in the yard of which goats and donkeys are seen; in the inn, travelers are resting and taking refreshments.
Signature on rocks near finish.
Preceding the painting, an inscription on yellow paper, almost obliterated by washing, and another legible certificate in vertical lines; eight certificates in manuscript, with signatures and seals, follow the painting and are attached to the mount.
Length, 68". Height, 11¼".
86. (728) Shih Tao-hung. Ming. Chinese.
Painted on blue paper in gold and tint.
Five hundred Lohans are seen in a rocky forest through which a stream flows.
The heads of many of the Lohans are painted in gold, over which the features are drawn in fine, dark lines. The trees and landscape, along with a few of the figures, are painted in gold outline; the shoes worn by some of the Lohans are painted in red and blue.
Signature near end in a single, vertical line; below the signature, a small seal in red.
A manuscript certificate is attached to the mount and precedes the painting.
Length, 354". Height, 13½".
87. (729) Attributed to Kitan Tartar Artist, Hu Huan. Late Tang and The Five Dynasties. Chinese.
Painted on straw-colored silk in ink and colors.
The design includes a mountainous landscape with water-falls and streams of water.
Many animals are shown throughout the composition and it is said that the artist claimed familiarity with the various species shown.
Near the end of the composition, a horizontal inscription written by the Emperor Hui Tsung, attributes the painting to Hu Huan. Two imperial red seals accompany the inscription.
The painting when cleaned was carelessly handled and rubbed in places.
A certificate in ink on yellow paper, precedes the painting, and several additional manuscript certificates follow the painting.
Length, 395". Height, 13½".

Oriental Paintings

MAKIMONO, OR SCROLL PAINTINGS

88. (730) **Tai Sung. Tang. Chinese.**

Painted on silk in ink and colors.

A landscape with water-fall and several streams.

Throughout the composition many buffalo, several of which are ridden by children. In the center of the composition, six children are playing beneath some trees; in another place, is a group of six black and white birds. Near the finish, twelve storks, some of which are flying.

Signature and seal in upper corner, at the end of painting.

On the mount, two inscriptions in ink precede the painting, and five manuscript certificates follow the painting.

Length, 130". Height, 14".

89. (731) **Fung Shin-gu. Sung. Chinese.**

Painted on silk in ink and brilliant colors.

Groups of palaces amidst high hills.

The palace at the beginning of the composition, faces the sea; on the beach, a group of fourteen people, some riding donkeys and one in a cart. In the center of the composition, five people are seen before a water-fall; other palaces are surrounded by clouds. Near the end of the composition, an altar on which one figure kneels before an incense-burner.

Signature in fine characters at the end of the picture; below it, two red seals.

No certificates.

Length, 108". Height, 13½".

90. (732) **Hui Tsung, Emperor. Sung. Chinese.**

Painted on silk in ink.

Two ducks swimming rapidly.

At the edge of the stream, grasses and two plants, one of which bears blossoms.

Signature and five red seals near the finish of the composition; two red seals at the beginning of the composition.

One manuscript certificate follows the painting.

Length, 79½". Height, 10¾".

91. (732) **Chou Wên-chü. Tang. Chinese.**

Painted on silk in ink and tints.

In the foreground, a group of four gentlemen is seated playing a game; nearby, in the foreground, a servant stands. In the distance, a man rests upon a sofa; near him two other persons stand. On the opposite side of the sofa are two other persons.

The silk is very much worn and cleaning has injured the coloring.

Many red and one black seal, are impressed upon the picture and both sides of the mount near the picture.

Two manuscript certificates are attached to the mount.

Length, 328". Height, 12½".

Oriental Paintings

MAKIMONO, OR SCROLL PAINTINGS

92. (735) Hsü Hsi. The Five Dynasties and Sung. Chinese.

(Joki—Japanese name.)

Painted on silk in ink and colors.

A design consisting of blossoming branches of two species, and thirteen birds.

Signature near the finish of the picture with two red seals; at the beginning of the painting, two seals; one faintly seen.

Attached to the mount are three manuscript certificates. Length, 94". Height, 13 $\frac{3}{8}$ ".

93. (737) Chieh Ch'u-chung. Sung. Chinese.

Painted on silk in ink, colors and gold.

A landscape showing a hilly country with many trees, rocks and a water-way, through which a procession passes.

At the center of the composition, an elaborate canopied cart, contains a young lady, and another canopied cart, containing a gentleman, is placed in the foreground at the beginning of the composition; many banners are carried.

Signature and seal on rocks at the finish of the picture. The mount is without certificates.

Length, 90 $\frac{3}{4}$ ". Height, 11 $\frac{7}{8}$ ".

94. (738) Chao Ch'ien-li, (also known as Chao Ling-jang, Chao Po-chü and Chao Ta-nien). Between 1100 and 1160. Sung. Chinese.

(Chodanien—Japanese name.)

Painted on silk in rich coloring.

A mountainous landscape, with many water-falls and streams.

Near the beginning, a large palace and close to it, a walled approach over a small bridge which crosses a swiftly running stream. After the palace, several smaller buildings, fenced-gardens and a herd of deer within a fenced-place; afterward, a palace built on piles. Before the palace, a lake containing a boat with three figures.

The varying tones of green and blue are unusually interesting.

Signature on one of a group of rocks in a stream near a garden in which many storks are seen.

Length, 235". Height, 15 $\frac{1}{2}$ ".

Oriental Paintings

MAKIMONO, OR SCROLL PAINTINGS

95. (739) Fan K'uan, (whose second name is Fan Chung-cheng).
Northern Sung. Chinese.
(Hankwan—Japanese name.)
Painted on silk in ink and tint.
A mountainous landscape.
In the foreground, at the right, a tree-covered hill, at the base of which two pine-trees and a fisherman are seen. In the center, a valley with a river which disappears in the distance. On the river, in the foreground, a boat containing two fishermen. The faraway peaks are in dull blue.
The picture is unsigned, but an inscription at right upper corner partially cut away, shows that the picture was once given a number by the keepers of the Emperor Hui Tsung's collection.
Five red seals on painting and parts of the mount near the painting. Three lengthy manuscript certificates follow the painting. Four large, red seals on the orange-colored binding, two of which extend slightly over the edge of the painting.
Length, 34". Height, 12¾".
96. (740) Attributed to Tung Yüan. Late Tang and The Five Dynasties. Chinese.
Painted on silk in ink and tint.
An extensive landscape, with high hills and a broad valley through which a river runs.
At the beginning of the composition, a group of farm buildings built over piles; then a water-fall. In the center, high hills with farm-houses and a pavilion at the right and a group of temple buildings at the left. Pine-trees in mist partially appear here. At the finish, the river comes to the foreground and the edge of the stream is fringed with reeds.
A very large, imperial seal occupies the upper corner at the finish; similar seals appear at the beginning and on the margins next to the painting.
One manuscript certificate on mount, following the picture.
Length, 236". Height, 15¼".

Oriental Paintings

MAKIMONO, OR SCROLL PAINTINGS

97. (741) Attributed to Li Lung-mien. Sung. Chinese.

(Ri-riu-min—Japanese name.)

Painted on paper in ink.

A landscape with trees, hills, water-ways and bridges, in which many Lohans and their attendants are seen. At the beginning, a nobleman is seen riding a horse accompanied by attendants; the pine-trees at this point are most beautifully painted. At another point on the road, an official is seated in a basket carried by three men. Near a Buddhistic shrine, Lohans are seen in the attitude of prayer, some in conversation and one is engaged with an open manuscript which rests upon a stone table; nearby, two deer and two servants bearing trays in their hands. Near a bed of blossoming lotus, many Lohans have gathered for worship. At the finish, steep rocks rise from a river and on a projection thereof, a monk is seated allowing his left foot to rest in the stream. Above his head, a tree with rich foliage. Many red seals appear on the painting, particularly at both ends of the composition.

On the mount, at the beginning, a vertical manuscript certificate with signature and seal, followed by an inscription in ancient characters on a dark blue background, edged with a golden border; following the painting and attached to the mount, nine manuscript certificates and seals. The certificate preceding the painting reads: "Lung-mien's painting of Nien-sê." Five different seals are all of Kao Shih-chih, a famous scholar of the Manchu dynasty.

(This picture is described in detail in an ancient book which deals with the art of Li Lung-mien.)

Length, 237". Height, 11¾".

98. (742) Copied by Li Lung-mien, (Second name, Po-shih). (Japanese name, Ri-riu-min). Sung, after Yen Li-pên, (Japanese name, En-riu-hon), flourished 626 to 668. Tang. Chinese.

Painted on silk in ink.

A portrait group of ten high officials and ladies.

The name of each person is painted near each portrait; other inscriptions and many seals, appear upon the painting and the edges of the nearby binding.

Four manuscript certificates are attached to the mount, one of which, signed "Wu Kuan, Ming," certifies to the fact that Li Lung-mien copied this picture from an original by Yen Li-pên.

Length, 84". Height, 9½".

Oriental Paintings

MAKIMONO, OR SCROLL PAINTINGS

99. (744) Ch'ien Hsüan, (also known as Ch'ien Shun-chü). Late Sung and early Yuan dynasties. Chinese.
(Sensen—Japanese name.)
Painted on silk (stained) in colors.
A landscape with water-way, shrubbery, wild bamboos, a blossoming rose-bush, etc.
At the center, a group of six rabbits, eight birds of various kinds, some at rest, others flying.
Signature in upper corner near finish.
Several seals on the painting and one on the mount.
Length, 98". Height, 14½".
100. (746) Chao Mêng-fu. Born 1254. Yuan. Chinese.
(Chosogo—Japanese name.)
Painted on silk in colors.
An extensive, mountainous landscape ending at the sea-side.
Through the valleys and over the hills, an imperial hunting party is scattered; many of the horsemen carry banners. An imperial carriage is seen near the beginning of the design. Where the land ends, a group of hunters are attacking a tiger who has taken possession of a ledge of rock; nearby, drums and gongs are being beaten by four men.
The signature, "Tzū-ang" and date, appear in three vertical lines at the finish; six red seals near signature.
No certificates on mount.
Length, 189". Height, 17½".
101. (747) Kuo Chung-shu. Chinese.
Painted on silk in ink and tints.
A continuous landscape with mountains and water-ways in which several important palaces, pavilions and other buildings are shown; one of the gardens is surrounded by a wall. In the forest, animals are seen and boats appear upon the water-ways.
Many of the buildings, and several of the gardens and peaks, have their names written near them.
Signature on a sloping hill near the finish of the composition; above and below the signature, red seals. An inscription and several large seals, on the painting at the beginning.
No certificates on mount.
Length, 174". Height, 12¼".

Oriental Paintings

MAKIMONO, OR SCROLL PAINTINGS

102. (748) **Tung Yü. Northern Sung. Chinese.**
Painted on silk in colors.
Many different varieties of fish, including nine gold-fish; and water-plants, including lily-pads.
At the beginning of the composition, blossoming branches of a tree extend over the water.
Signature at the finish, "Tung Yü, Sung," with four important seals, two above and two below the signature; three additional seals at the beginning.
No certificates on mount.
Length, 147½". Height, 12½".
103. (749) **Attributed to Li T'ang. Sung. Chinese.**
(Ri-tō—Japanese name.)
Painted on silk in ink and tint.
A mountainous landscape with water-ways, blossoming trees and domestic buildings, in some of which people are seen—clouds are seen in the valleys.
The mountains and rocks are modelled in powerful brush-lines.
A lengthy manuscript certificate on pink, follows the painting.
Length, 62". Height, 12".
104. (752) **Li T'ang. Sung. Chinese.**
(Ri-tō—Japanese name.)
Painted on straw-colored silk in ink and colors.
Two sages, seated beneath a pine-tree, in discussion.
On the ground near them, a staff and basket containing vegetables; at the left, a distant valley through which a stream runs to the foreground.
The seal of Li T'ang appears on a rock in the foreground near the stream; six other seals at the beginning and ending of the painting.
Five certificates, with seals and signatures, follow the painting.
Length, 37". Height, 11".
105. (753) **Artist Unknown. Chinese.**
Painted on paper in colors.
A panoramic map view of West Lake, near Hangchow. Along the shore of the lake many buildings, including temples, pagodas, palaces and other structures. In the distance in places, the old wall is seen, and it also appears beyond some hills and faraway mountains. In the foreground, the lake with many boats. At the beginning, a plan of the city in tint.
A magnificent certificate in five large characters, with signature and seal on grey-blue paper, precedes the painting; a lengthy manuscript inscription on straw-colored paper, ends the scroll.
Length of painting, including the map, 648". Height, 13".

Oriental Paintings

MAKIMONO, OR SCROLL PAINTINGS

106. (754) Ch'ien Hsüan, (also known as Ch'ien Shun-chü). Late Sung and early Yuan dynasties. Chinese.
(Sensen—Japanese name.)

Painted on paper in colors.

A landscape in which a Lohan sits upon a rock beneath a pine-tree and is approached by an attendant wearing a rich, red coat, in an attitude of respect with hands clasped before him.

In the distance, two servants, one of whom carries a package in both hands, and the other a roll under his right arm and an object in black over his left shoulder. Near the finish of the composition, a group of trees, including four bamboos, near which the signature, "Ch'ien Hsüan, Wu Hsing," with seal; seven other seals appear at the beginning and ending of the picture. Wu Hsing is the name of the place in Cheh-kiang where the artist lived.

Two manuscript certificates follow the composition, with signatures and seals.

Length, 55¼". Height, 11¼".

107. (755) Ch'ien Hsüan, (also known as Ch'ien Shun-chü). Late Sung and early Yuan dynasties. Chinese.
(Sensen—Japanese name.)

Painted on silk in colors.

Four Lohans and three attendants, are crossing the sea; the leading Lohan is supported by two young attendants. A dragon is seen in the sky.

Signature and seal in upper corner, at the beginning of the composition.

Length, 37½". Height, 9⅝".

108. (756) Attributed to Chang Tsao, who lived during the Tang dynasty. Chinese.

Painted on silk in ink and tints.

A forest scene in which streams, rocks and many fir-trees, with very delicately drawn foliage, are seen. The signature is seen on a mound near the finish of the composition; a number of seals are impressed at the beginning and finish of the picture.

A modern manuscript certificate on mount.

Length, 79¾". Height, 17".

Oriental Paintings

MAKIMONO, OR SCROLL PAINTINGS

109. (757) Hsü Tao-ning. Sung. Chinese.

Painted on silk in ink and tint.

A mountainous landscape with water-ways in the foreground, into which, near the center, a water-fall runs; over the stream, a small bridge.

Throughout the composition, a number of small buildings and several temple groups, one of the latter being on a higher level surrounded by mist; figures and animals, in small scale, are also seen throughout the work. Near the finish, boats appear, and in the foreground, a hill on which are trees and a pavilion; on the slope of this hill the signature of the painter, "Hsü Tao-ning," with the character "Chen," which means imperial, and indicates that the painting was done under imperial instructions.

An inscription and several seals, appear on the painting at the beginning.

On the mount, at the beginning, a manuscript certificate in a long, vertical line; four manuscript certificates on paper, follow the painting.

Length, 69". Height, 10 $\frac{1}{4}$ ".

110. (758) Fan K'uan, (whose second name is Fan Chung-cheng).

Northern Sung. Chinese.

(Hankwan—Japanese name.)

Painted on silk in ink and tints.

An extensive landscape with hills and many trees through which streams and ponds of water are seen.

Near the beginning, a path winds through a fine clump of trees and crosses a bridge upon which two travelers are seen; this path continues through a vale and later crosses a long bridge on which three travelers are seen. At the end of the bridge, a group of buildings in which figures appear; further on, other buildings and bridges, one of which a figure wearing a green coat, crosses. Near the finish, a water-fall amidst rocks. Signature on a hillside near the finish.

Five manuscript certificates follow the painting.

Length, 207". Height, 13".

Oriental Paintings

MAKIMONO, OR SCROLL PAINTINGS

111. (759) Attributed to Li Lung-mien. Sung. Chinese.

(Ri-riu-min—Japanese name.)

Painted on coarsely woven yellow silk.

Fifty-one different designs of portraits of Lohans and other people.

The designs include animals, clouds, incense-burners, trees, rocks, etc.

Signature and seal near finish read: "Li Kung-lin."

An inscription in large characters, with signature, precedes the painting; two manuscript certificates, with signature and seal, follow the painting.

(Said to have been copied from an original design by and trees.

Wu Tao-tzu. The work seems unlike that of Li Lung-mien.)

Length, 137". Height, 12½".

112. (760) Kuan Hsiu, Late Tang and early The Five Dynasties. Chinese.

Painted on silk in colors.

A landscape with turbulent waves and strongly drawn pine-trees, through which Lohans and their attendants travel, some upon animals and some upon sea-monsters; others walk.

Near the finish of the composition, one of the Lohans rests on the trunk of a pine-tree.

The inscription written on the painting in the upper right corner at the beginning states that the painting is by Kuan Hsiu; several seals at the beginning and finish.

Two manuscript certificates, with signature and seal, follow the painting and certify that the painting is by Kuan Hsiu, a Buddhist priest who lived during the late Tang and early The Five Dynasties.

Length, 136½". Height, 11¾".

Oriental Paintings

MAKIMONO, OR SCROLL PAINTINGS

113. (761) Li Ti. Sung. Chinese.

Painted on silk in colors.

A landscape of rolling country with beautifully drawn trees.

In the center, a stream runs to the foreground; eight sheep and six kids are scattered throughout the landscape.

Signature near the finish above perfectly drawn water-grasses.

Three manuscript certificates, with signatures and seals, follow the painting.

A finely expressed specimen of Sung painting by Li Ti, a native of the Province of Yunan, who was closely connected with the Imperial Academy of the Sung dynasty.

Length, 94 $\frac{1}{4}$ ". Height, 12".

114. (764) Ma Ho-chih. Sung. Chinese.

Painted on silk in colors.

A stream, fed by a water-fall, flows through a mountain forest of pine-trees; along this stream many gentlemen are seated discussing the scriptures, copies of which in scroll form, are seen in the hands of many of the men.

At the beginning of the composition an open pavilion, resting upon piles, is built over the water and within it a number of people are seated, one of whom is engaged in writing. Near the finish, an arched bridge crosses the stream and upon it three young persons.

Signature on rock followed by five red seals; at the beginning of the picture, in the lower corner, two red seals.

An extensive inscription on brown silk, with signature of the Emperor Kao Tsung, dated 1133, and with three large and three small seals, is attached to the mount which is closely connected with the painting.

Length of inscription, 44 $\frac{1}{2}$ ". Height of inscription, 21".

Length of painting, 32 $\frac{1}{4}$ ". Height of painting, 21".

Oriental Paintings

MAKIMONO, OR SCROLL PAINTINGS

115. (766) Attributed to Zhou Poo. Tang. Chinese.

On silk in ink.

Four drawings illustrating scenes in the ancient story of a princess who was carried in slavery to the Tartar country and after many years spent there, was rescued by her relatives.

One shows a party traveling in a bleak country in Winter. Three of the travelers on horseback and one of the three leads a camel laden with luggage.

A second scene shows a camping-party with a tent in the central position. The traveling party, with horses, is at rest. Near the tent a man stands holding a rabbit before him.

The third scene depicts another encampment. Two horsemen are just starting out, preceded by a dog. The heroine, Tsai Sui, also named Tsai Van Chee, daughter of Tsai Yion, the officer of the Military Secretary of Han dynasty, 200 A. D., sits near the front of her tent. The fourth scene shows another encampment, one of the horses is lying down, while the other horses and one camel are standing tethered. The heroine is asleep and a dream of herself and child is illustrated upon a long band which reaches from the sleeping figure to the end of the composition.

Unsigned.

The inscriptions give the titles of different chapters of the story.

Length of each, 35" approximately. Height of each, 12½".

116. (768) Artist Unknown. Sung. Chinese.

Painted on silk in ink and colors (the reds being unusually brilliant).

A party of twelve men and one youth in a garden, between rock-ornaments, such as are seen in the old Chinese gardens.

One of the number plays a flute and several of the others are dancing, while another of the number is supported on a seat and another is held upright—the two show evidence of intoxication.

Unsigned.

Inscription in lower corner at the beginning, with seal. Near the top, two large seals—one a square within a circle; at the finish, one large, square seal in the upper corner and several smaller ones below it.

An inscription in large characters, with signature and seal, precedes the painting; three manuscript certificates, with signatures and seals, follow the painting.

Length, 118". Height, 16".

Oriental Paintings

MAKIMONO, OR SCROLL PAINTINGS

117. (770) I Yüan-chi. Sung. Chinese.

(I-gen-kitsu—Japanese name.)

Painted on silk in colors.

A rocky landscape with water-fall and many trees, some in brilliant Autumn foliage.

Monkeys of various color are seen resting upon rocks and climbing trees. Near the finish, wild deer are moving amidst trees.

Signature and seven seals at the beginning; at the finish, six seals.

The mount is without certificates.

Length, 128". Height, 14¼".

118. (771) Wu Pin. Sung. Chinese.

Painted on silk in colors.

A garden scene with melons, egg-plants and blossoming shrubs; butterflies, bees and other insects hover over the blossoms and two weazels are hunting prey.

Signature and two seals at the finish of the painting; one seal at the beginning.

Two manuscript certificates, with signatures and seal, follow the painting.

Length, 86". Height, 14⅝".

119. (772) Yen Wên-kuei. 1008. Early Sung. Chinese.

Painted on silk in ink and tint.

An extensive landscape with high mountains seen from a lake.

Trees of different variety, water-falls, bridges and vessels are seen throughout the composition. Small domestic buildings and large temple groups occupy prominent positions; foot-travelers and horsemen are seen upon the roads.

The signature of the painter appears on a hillside which is crowned with a pavilion, near the end of the painting; several ancient seals, near the signature—two other seals at the beginning.

A long manuscript certificate, with signature and several seals, follows the painting.

(The drawing of the subject is done in very small scale, almost microscopic, but the result gives a very large field.)

Length, 57½". Height, 10¼".

120. (773) Ch'ên Yung (also known as So-wêng). Sung. Chinese.

Painted on silk in ink.

Dragons in clouds above a tossing sea.

Signature, "Ch'ên Yung," dated 1236, and three seals.

(Part of the mount is missing.)

Length, 157". Height, 13⅛".

Oriental Paintings

MAKIMONO, OR SCROLL PAINTINGS

121. (774) Ma Yüan. Sung. Chinese.

(Bay-en—Japanese name.)

Painted on silk in colors.

The design consists of four large melons attached to their vines, and three smaller melons of a different kind, attached to their vines.

In the center, a low-growing shrub laden with crimson berries. One yellow and four small pink blossoms, butterflies, a grasshopper and other insects are shown.

Signed "Ma Yüan"; red seals at the beginning and ending of the painting.

A drawing of dragons and clouds in gold, on yellow paper, precedes the painting.

Length, 78". Height, 16¼".

122. (778) Ch'ien Hsüan, (also known as Ch'ien Shun-chü). Late Sung and early Yuan dynasties. Chinese.

(Sensen—Japanese name.)

Painted on coarse silk in colors.

In the center of the design, a gentleman and lady are seated engaged in playing a game.

At the beginning, a single standing woman holds a parrot in her right hand; at her side, a dog. At the finish, two women—one holding a tray, the other taking therefrom two cups of tea.

The coloring is very attractive.

An inscription and signature, in four vertical lines followed by three seals, complete the painting. An inscription in large characters, with three red seals, precedes the painting; two manuscript certificates follow the painting.

Length, 42". Height, 10¾".

123. (779) Hsia Kuei. Sung. Chinese.

(Ka-kei—Japanese name.)

Painted on silk in ink and tints.

A landscape with river views, in which moderate-sized hills, some with flat tops, other peaked, are shown.

The scene is a peaceful one, the water being quiet and little or no motion is felt in the trees; it depicts the Autumnal coloring, and the drawing of the trees and foliage is most carefully done. In the valleys mist is seen, and some of the distant trees are quite enveloped therein. At the beginning, in the center and at the finish, there are masses of very strongly drawn rocks.

Signature on low rocks in the foreground at the finish reads "Hsia Kuei," but it was not written by him.

An inscription in four large characters, with signature and seal, precedes the painting; a boldly written certificate on grey paper, with signature and seals, follows the painting and testify to the genuineness of the picture.

Length, 213". Height, 13¼".

Oriental Paintings

MAKIMONO, OR SCROLL PAINTINGS

124. (781) Hsia Kuei. Sung. Chinese.

(Ka-kei—Japanese name.)

Painted on paper in ink.

A landscape with river-view.

In the foreground, at the beginning, three large trees, level hill-tops and two crags of rock, the latter being strongly painted. In one of the trees, a group of five birds rests upon the longest branch; twenty other birds of a smaller species are flying near. In the middle distance, a range of hills, some of the trees on which are partially hidden in mist; on the river a single figure in a boat. At the finish, the roofs of small buildings partially hidden by dense foliage.

The signature, "Hsia Kuei," is seen at the finish near the roof of one of the aforesaid buildings; below the signature, on the painting and mount, seven red seals; above the signature, at the top, one red seal. At the beginning, on the painting and binding, nine red seals.

Seven manuscript certificates, with signatures and seals, follow the painting. The certificates and seals are important.

Length, 68 $\frac{1}{4}$ ". Height, 8 $\frac{7}{8}$ ".

125. (777) Hsuan Tsung, Emperor. Ming. Chinese.

Painted on silk in ink and tint.

Many fish are seen swimming amidst water-grasses; the longest of the entire number is a pike, near the finish. Signature in upper corner near the beginning, over a square, red seal, reading "Hsuan Tsung" and dated 1427; two additional seals in lower corner at the beginning, and one red seal in lower corner at the finish.

A manuscript certificate in one long, vertical line with seal, follows the painting.

Length, 41 $\frac{1}{4}$ ". Height, 10".

126. (782) Kuo Hsi. 1040 to 1080. Sung. Chinese.

(Kwakki—Japanese name.)

Painted on silk in ink and tint.

A landscape with river-view.

At the center, behind boldly outlined rocks, a pavilion in which there are four men; nearby, a harbor with sailboats and sailors. The pavilion is approached by a bridge on which is seen a gentleman and his servant. In the nearby foreground, a clump of pine-trees and a boldly drawn rock, behind which the roofs of domestic buildings appear. At the finish of the composition, the river reaches the foreground, and across it, in the distance, are seen low hills with trees and buildings, fringed with water-grasses.

Signature and seal in upper right corner at the beginning read "Kuo Hsi" and is dated 1079; two red seals in the lower corner; at the finish, seven red seals.

Length, 54 $\frac{1}{2}$ ". Height, 10".

Oriental Paintings

MAKIMONO, OR SCROLL PAINTINGS

127. (783) Shu Tao-lin. Sung. Chinese.

Painted on silk in ink and tints.

A river scene over which at the center, high rocky cliffs rise into mist; down these cliffs from a high point, a water-fall reaches the river.

A trail on each side of the water-fall, starting in the distance, reaches the river. One trail starts at the beginning in the foreground, and crosses the river and disappears in the hills; and another trail leads to pavilions under pine-trees in the foreground. Along the former path, a traveler with staff is seen. Near the finish, another trail appears in the foreground, leads to nearby buildings and disappears in the distance. On the river, a boat containing a single boatman. The tops of the hills in the foreground and middle distance contain clumps of trees. In the far distance, delicately tinted mountain-ranges and clouds.

At the top near the beginning, a horizontal inscription consisting of seven characters, accompanied by one large imperial seal and four smaller ones; below, two red seals on the painting and two on the binding near the painting. At the finish, two red seals at the top and one at the bottom, followed by two on a nearby binding. On the mount, in the center of a cream-colored panel preceding the painting, one circular seal.

Two manuscript certificates, with signatures and seals, follow the painting.

Length, 133". Height, 23¼".

128. (784) Artist Unknown. Sung. Chinese.

Painted on silk in colors.

A man reclines upon a couch.

A servant with fan stands nearby; near his head, a table upon which many articles rest, including a musical-instrument and a blue, circular jar. In the background, a large screen with landscape design in small scale.

Without signature or seal.

On the mount, preceding the painting, an inscription in four large characters, with signature and three red seals.

A very lengthy manuscript certificate, with signature and seals, follows the painting.

Length, 240". Height, 13½".

Oriental Paintings

MAKIMONO, OR SCROLL PAINTINGS

129. (785) Huang Chu-pao, (son of Huang Ch'üan. Wō-sen—Japanese name). The Five Dynasties. Chinese.

Painted on silk in colors.

Three ducks, four quail and two smaller birds are seen in an ancient water-garden which contains water-plants with exquisite yellow blossoms and rich green foliage, grasses, bamboos, small flowering plants and a shrub with green foliage and small red berries; all delightfully painted.

Signature at finish; several small, red seals at beginning and end of picture.

Five different manuscript inscriptions on paper follow the painting.

Length, 77". Height, 12 $\frac{3}{8}$ ".

130. (786) Attributed to Li Lung-mien. Sung. Chinese.
(Ri-riu-min—Japanese name.)

Painted on silk in ink.

A landscape with hills and trees of many kinds, some of which are fruit-laden; also bamboos and many pines in which is seen an imperial hunting-party, some on horse-back, others on foot; some of the horses have curled manes and tails, others are running wild; tigers, lions and hunting-dogs are shown; many of the men carry spears and banners. Near the finish Buddha appears in the clouds, while the Emperor and two of his followers pay homage and four attendants near play musical instruments of various kinds.

Without signature.

Certificate attached reads: "Genuine painting by Li Lung-mien san-jen." (San-jen is same as Chü-shih.)

Two red seals at the beginning; five red seals appear where the silk is joined.

Length, 324". Height, 14 $\frac{1}{2}$ ".

131. (787) Yen Li-pên. Flourished 626 to 668. Tang. Chinese.
(En-riu-hon—Japanese name.)

Painted on silk in ink and rich colors.

A garden scene containing one tree and a clump of rocks with palm-trees, in which appears a seated Emperor accompanied by seven ladies, two of whom carry standards while one holds a broad banner.

Eight imperial officers armed with battle-axes appear, also three offenders, two of whom are kneeling while one is being bound to a tree. Two stag-hounds are included in the subject.

The spacing, drawing and coloring is remarkably fine. Six red seals at the beginning and ten or more in red, and one in black, at the finish.

Two manuscript inscriptions with numerous red seals, and one sheet of purple paper, speckled with gold and silver, on mount.

Length, 82 $\frac{1}{2}$ ". Height, 14 $\frac{1}{2}$ ".

Oriental Paintings

MAKIMONO, OR SCROLL PAINTINGS

132. (788) Artist Unknown. Chinese.

Painted on paper in colors.

Nine portraits of different men, six of whom wear red coats and the other three wear grey coats.

Along with the portraits, manuscript inscriptions appear on the mount—first, by an inscription in white letters on yellow paper having two large, red seals; second, by three other lengthy inscriptions on separate sheets of paper, and then by the lengthy record of the Li Kung family, which precedes the several portraits. The edict or decree is dated 1136 A. D., the first year of the Emperor Kao Sung.

Length of paper on which portraits are painted, 98½". Height, 12¾".

133. (789) Chang Hung. Yuan. Chinese.

Painted on paper in ink and tints.

A Winter landscape in a mountainous country, through which a highway winds, crossing several bridges and built on trestles around abrupt hills.

Along the highway, donkeys with riders and men on foot carrying shoulder loads. Near the end, one small, red building with wall and gateway in front. Traces of snow throughout.

Signature, seal and two short lines of inscription in upper corner at finish.

Sheet of paper on mount bearing four large characters, signature and three red seals.

Length, 129½". Height, 12¾".

134. (790) Li Ti. Sung. Chinese.

Painted on silk in colors.

Branches of a peach-tree laden with blossoms and fruit extend the full length of the painting.

Two large birds brightly feathered rest upon the principal branches, while five smaller birds appear throughout the composition.

The design is painted nearly life-scale and in realistic style.

One large, imperial seal at the beginning; signature and two small seals at finish.

On the mount before the painting, a sheet of dark yellow paper, bearing four large characters in ink.

Length, 77". Height, 15⅛".

Oriental Paintings

MAKIMONO, OR SCROLL PAINTINGS

135. (791) Hsia Kuei. Sung. Chinese.
(Ka-kei—Japanese name.)
Painted on silk in ink.
An interesting landscape with sturdy trees, shrubbery, etc., divided by a wide river.
Throughout the scene many buffalo, their young with their keepers and numerous small boys, are seen fording the river and traveling through the country; some are resting, some playing and some are fighting with each other. A number of the children ride the buffalo, others walk, while a few lie carelessly upon the ground.
Unsigned; five small, red seals on painting at beginning. On the mount, following the picture, one lengthy manuscript, with signature and three large, red seals; before the picture, a strip of dark blue paper on which two large characters appear in ink.
Length, 112". Height, 8 $\frac{7}{8}$ ".
136. (792) A copy of Kasuga Takanori's "Genji monogatari." Japanese.
Done on paper in colors, and in imitation of the original, which is in the possession of Mr. Takashi Masuda, of Tokio, Japan; by Sugawara Chikayoshi, of Tokio, May, 1911.
The subject consists of lengthy manuscripts written by Sesonji Kore Fusa, and four pictures of exterior and interior domestic views, including figures of ladies and gentlemen.
Length of entire scroll, 244". Height, 8 $\frac{5}{8}$ ".

ALBUMS

16. Attributed to Li Lung-mien—possibly a copy by some other artist. Sung. Chinese.
(Ri-riu-min—Japanese name.)
Unbound.
Contains eighteen paintings on paper in ink of Lohans. Each of the pictures bear several red seals; the one at the end of the volume has signature at the left.
Size, 20 $\frac{1}{4}$ "x15".
17. Li Lung-mien. Sung. Chinese.
(Ri-riu-min—Japanese name.)
Bound in green and gold brocade, with wood edges.
Contains nine paintings on silk in ink, of Lohans.
The first picture of the volume bears red seals in lower right corner; the last composition contains four red seals—two in each of the lower corners—and signature at the right, "Lung-mien Chü-shih."
Size, 14 $\frac{1}{2}$ "x12".

Oriental Paintings

ALBUMS

18. **Hsü Hsi. The Five Dynasties and Sung. Chinese.**
(Joki—Japanese name.)
Bound in wood, enclosed in a cloth cover.
Contains ten paintings on silk in rich coloring, of fruits, flowers and birds.
All of the pictures have numerous red seals and the last of the volume bears the signature and seal of the painter at the left.
The composition of the last named picture includes two birds resting upon a thorny branch.
Size, 12 $\frac{5}{8}$ "x10".
19. **Attributed to Han Kan. Tang. Chinese.**
Bound in wood, enclosed in a brocade cover.
Contains four paintings on silk in colors, of horses.
The first four pages show an inscription in three large and several smaller characters, with signature and two red seals.
The first picture of the volume includes a standing figure; the remaining subjects show horses only.
Many red seals on all of the paintings and signatures on the last three pictures.
Five pages, with inscriptions in manuscript, follow the paintings.
Size, 12 $\frac{7}{8}$ "x11 $\frac{1}{8}$ ".
20. **Artist Unknown. Sung. Chinese.**
Bound in brocade.
Contains eight paintings on silk in colors and gold, of landscapes.
The first picture of the volume represents a scene with large trees and a water-buffalo with calf, in the foreground.
The last subject is a mountainous scene with small torrent crossed by a timber bridge in the foreground.
All of the paintings are unsigned; some have red seals on the silk, but all have one or more red seals on the paper mounts.
Size, 13"x12 $\frac{3}{4}$ ".
21. **Ch'ien Hsüan, (also known as Ch'ien Shun-chü). Late Sung and early Yuan dynasties. Chinese.**
(Sensen—Japanese name.)
Bound in cloth.
Contains twenty-four paintings on silk in ink, showing landscapes, figures, animals, vehicles, etc.
The first picture of the volume bears one red seal in lower right corner; the final subject has one red seal in lower left corner and the signature and seal of the artist in the upper right corner.
The composition of the last named picture includes a seated gentleman being politely addressed by a standing lady.
Size, 10 $\frac{3}{4}$ "x9 $\frac{1}{2}$ ".

Oriental Paintings

ALBUMS

22. **Attributed to Huang Chü-ts'ai. The Five Dynasties. Chinese.**
Bound in silk.
Contains eight paintings on silk in colors, of flowers.
The first picture of the volume includes a clump of plants of the lily family, with birds and blossoms; nearby a mushroom springs upward.
The last named subject has one red seal at its top; all of the remaining paintings are without signatures or seals.
Size, 20¾"x16".
23. **Li Lung-mien. Sung. Chinese.**
(Ri-riu-min—Japanese name.)
Bound in wood, wrapped with silk.
Contains ten paintings on paper in ink, of Lohans; all executed with great skill, but considerably discolored.
In one subject of the volume Lohans are shown crossing the sea; in another a lion cowers before a Lohan, and in still another a dragon approaches a Lohan.
The final composition of the volume includes four Lohans with attendants. Two of the Lohans stand upon an embankment having three pine-trees; near the Lohans a crouching lion. Signature, "Li Kung-lin," upon one of the pine-trees at the left of this picture.
The sheets of paper used for the paintings are all joined together at the center.
The label originally on cover, and all marks of identity, were removed before the album left the former owner's possession.
Size, 14¼" square.
24. **Various Painters. Chinese.**
Bound in silk.
Contains twenty paintings on silk, principally in colors, of landscapes, marine scenes, figures, animals, birds, flowers, interiors, etc.
The final subject of the volume represents a blossoming hawthorne-tree in snow.
Seals, and in some cases, signatures are shown on the pictures.
Size, 16¼"x15".
25. **Artist Unknown. Chinese.**
Bound in wood, finished with silk.
Contains ten paintings on paper in ink and tints, principally of landscapes with figures.
The final subject depicts a nobleman standing upon an embankment signaling to a lady who is seated in a nearby cart. In the upper left corner of this painting, an inscription with seals; in each of the four corners, additional red seals.
The last picture of the volume is the only one of the lot signed, but each of the others have one or more red seals.
Size, 14¼"x12½".
(See Small painting, Panels, No. S. 1. 91.)

Oriental Paintings

ALBUMS

26. **Various Painters. Chinese.**
Bound in wood, enclosed in a cloth cover.
Contains nine paintings on silk in ink and colors, of various designs done by Nien Su Peng, Hsia Kuei, Sang Tsu Yow, Kuo Ho-yan, Li Lung-mien, Chou Wên-chü, Hsu Ching-chu, Ch'ien Hsüan and Huang Chü-ts'ai; also one piece of Sung tapestry.
The first picture of the volume is a landscape showing a river; in the foreground a pine-tree, rocks and water-grasses; across the river one small building and trees; in the far distance mountain-peaks in faint blue. This composition is attributed to Nien Su Peng.
Size, 16½"x14".
27. **Various Painters. Chinese.**
Bound in wood.
Contains ten paintings on silk in ink, tints and colors, of landscapes, etc., by various painters of the Sung dynasty. All of the pictures of the volume contain seals, and in some cases signatures are shown.
The last composition represents a hunter riding a horse and holding a hawk in his hand; his horse stands in water and drinks. This painting is attributed to Chao Mêng-fu.
The pictures in this album were newly mounted by the famous expert at Suchou.
Six separate pages of manuscript certificates, with signatures and seals.
Size, 15¼"x13¾".
28. **Various Painters. Chinese.**
Bound in old brocade with floral and bird designs, enclosed in cotton bag.
Contains eighteen paintings on silk in ink and colors, by various artists of the Tang, The Five Dynasties, Sung, Yuan, Ming and Chin dynasties, including Lao-tse, by Chou Fang; flowers and insects, by Hsuang Ch'üan; quail and flowers, by Emperor Hsuan-ho; a mountainous landscape, by Kao Sung; another mountainous landscape with five pine-trees in the foreground, by Kao Wang San; a black horse and mafu, by Han Kan; and other subjects by well-known artists of the above mentioned dynasties.
Size, 27"x17½".
29. **Artist Unknown. Chinese.**
Bound in silk of the time of Emperor Ch'ien Lung, incased in a specially designed box covered with the same material.
Contains Buddhistic writing in manuscript, illuminated with designs of Buddha and his followers on six pages at the beginning and two pages at the ending of the volume.
Size, 11½"x6".

Oriental Paintings

ALBUMS

30. **Hsia Wang. Sung. Chinese.**
Unbound.
Contains ten paintings on silk in colors, of blossoming branches, each composition showing one or more birds.
Size, $12\frac{1}{2}'' \times 9\frac{1}{2}''$.
31. **Various Painters. Chinese.**
Bound in old brocade.
Contains thirteen paintings principally on silk in ink and colors of different subjects, including two of Lo-hans by Li Lung-mien, several manuscripts, etc.
Size, $20\frac{1}{2}'' \times 16\frac{1}{4}''$.
32. **Various Painters. Chinese.**
Bound in old brocade.
Contains fifteen paintings principally on silk in colors of different subjects, including three copies of original designs by Li Lung-mien, a genuine example of Chung Chao, etc.
Size, $20\frac{1}{2}'' \times 16\frac{1}{4}''$.

Oriental Pottery

1446. (2088) One Star-shaped Tile. Raghes. Persian.

Fine, dense, buff-colored paste.

Decorated with a hunter on horseback and a dragon and bird in red, blue, black and green enamel on a white background. A deep blue border line follows the form of the star points and surrounds all of the decorations. Floral designs in low relief in the paste are scattered over the face of the tile and from many of these relief decorations the glaze is worn off.

Originally this tile had twelve points, two of which are missing.

Distance between opposite ends of star points, $7\frac{1}{4}$ ".

1447. (2089) One Lustre Bowl. Persian.

Hard, white paste.

Decorated within with floral designs and without with tree and shrub designs in copper-bronze colored lustre on a white ground.

Basal ring glazed within—a single hole bored through same.

The bowl is cracked and slight restorations have been made in rim.

Height, $3\frac{1}{2}$ ". Diameter, $7\frac{1}{2}$ ".

1448. (2090) One Statuette. Kwanyin with Eighteen Arms. Chinese.

(Experts in China declared this specimen to be of Sung manufacture; Mr. Freer believes it to be of Ming manufacture.)

Hard, white porcelain paste.

Brilliant white glaze, discolored in places; much crackled.

Kwanyin is seated upon a lotus-bud throne which is modelled separately from the pedestal. The pedestal shows two dragons, waves and two guardian figures resting upon the heads of sea monsters whose heads protrude above waves.

Many repairs, especially on arms of Kwanyin.

Height, 8".

1449. (2091) One Circular Water Jar, with small, circular mouth, three feet and without neck. Ancient Chinese.

Dense, grey paste.

Unglazed.

The color of the jar is dark olive. The entire outer surface seems to have been polished in some manner, leaving an effect somewhat similar to pieces treated with a light slip glaze.

The decorations consist of three bands of incised rings around the body and animalistic heads placed where the feet connect with the body.

An inscription appears on side near base.

Height, $10\frac{1}{2}$ ".

Discovered in the Province of Shangtung.

Oriental Pottery

1450. (2092) One Small, Low, Circular Dish, with extended mouth. "Ting Yao" (?). Chinese.

Dense, white paste.

Soft, cream-white glaze; crackled.

Two narrow bands of delicately moulded scroll decorations on outside of body under glaze; one on shoulder near rim; the other on base near foot. Also two fish very delicately moulded on inner base.

Narrow basal ring, glazed within.

Height, $1\frac{1}{2}$ ". Diameter of mouth, $4\frac{1}{8}$ ".

(Said to have been made at Ting Chow, in the Province of Chi-li, during the periods of Cheng-ho, 1111 to 1117 A. D., and Hsuan-ho, 1119 to 1125 A. D.)

1451. (2093) One Circular Bowl, with pottery cover. "Ko Yao." Chinese.

Dense, grey paste, with metallic rust stain.

Dark greenish-grey glaze, somewhat like Celadon; very coarsely crackled.

On the cover an inscription and floral design with bug in gold lacquer.

Height, 3". Diameter, 5".

(Said to have been made in the District of Kung-ch'uan, at Liu-tien, Province of Che-kiang.)

1452. (2095) One Small, Circular Dish; low form, large mouth. "Ting Yao." Chinese.

Fine, white, translucent paste.

Soft, white glaze; crackled.

Two narrow bands of incised decoration surround the mouth—the outer one consists of short, fine, horizontal lines; the other one consists of delicate scroll design—both beneath the glaze.

Finely modeled basal ring, glazed within.

Body badly cracked.

Height, $1\frac{5}{8}$ ". Diameter of mouth, $2\frac{1}{4}$ ".

1453. (2096) One Small, Pear-shaped Incense Burner. Sung or Yuan—probably the latter. Chinese.

Hard, grey paste.

Claire de lune glaze; much crackled.

Well modeled basal ring, glazed within.

In good condition.

Height, $3\frac{1}{2}$ ". Diameter of mouth, 2".

Oriental Pottery

1454. (2097) **One Pair Tea Bowls, with flaring mouths. Sung. Chinese.**

1455. (2098) Soft, dense, buff paste; thinly modeled.
Soft, grey underglaze with warm brownish tones near rim; finely crackled.
Rich cream-grey overglaze, applied with the thumb, representing bold floral designs, probably peony blossoms.
Basal ring of each glazed within.
The edge of one bowl is slightly chipped while the edge of the other bowl is considerably chipped.
One of the chips seems to have happened before the glazing.
Height of each, $2\frac{1}{4}$ ". Diameter of each, $4\frac{1}{2}$ ".
(Said to have been made at Tung-chau, in southern Chi-li, a short distance north of the Yangtse River.)

1456. (2099) **One Bowl, with broadly flaring lip. Sung. Chinese.**

Dense, grey paste.
Rich yellowish-cream colored glaze; very finely crackled.
Areas of glaze have disappeared from rim and a ring worn through the glaze appears on the bottom within.
The only decoration is an incised ring surrounding inner base.
Thick basal ring unglazed and recessed.
Height, $2\frac{1}{2}$ ". Diameter at mouth, $8\frac{1}{4}$ ".

1457. (2100) **One Pair Small Tiles, with pointed tops. Sung. Chinese.**

1458. (2101) Dense, dark grey paste.
Unglazed.
A design of Buddha, accompanied by two attendants with guardian animals and other details in relief on face.
On the back of each, twelve characters are moulded in low relief.
Height of each, 5" scant. Width of each, $3\frac{1}{2}$ ".

1459. (2102) **One Large, Circular Jar. Tang. Chinese.**

Hard, heavy, reddish paste, thickly modeled.
Yellowish-green glaze covers the outside surface and runs downward in broad streams within; uncrackled.
Decorated with two animalistic heads rising midway from rim and a row of small knobs, all in relief.
Coarse base with circular recesses and splashes of glaze.
Height over ears, 7". Diameter of mouth, 8".

1460. (2112) **One Small, Square Paint Holder. Sung. Chinese.**

Hard, dense, buff paste.
Entirely covered with thick, lard-like, grey glaze and crackled like ice-lines; all of the crackling in brown color.
Four small spur marks on bottom.
Height, 1". $2\frac{1}{4}$ " square.
Teakwood stand and box.

Oriental Pottery

1461. (2113) One Low, Circular Dish, with flat, fluted edge and three feet. "Chun Yao." Sung. Chinese.

Hard, dense, grey paste.

Rich, dark blue, olive and fire-red glaze covers entire surface and flows very heavily in certain places, especially around the basal ring; uncrackled.

Areas on bottom show metallic iridescence.

Earthworm marks in inner base. Twelve small spur marks and the Chinese character 9 appears within the basal ring.

Height, $2\frac{3}{8}$ ". Diameter, $7\frac{1}{2}$ ".

Teakwood stand and box.

1462. (2116) One Circular Bowl, in original sagger. Yuan. Chinese.

Coarse, buff paste.

Dark buff glaze, with one large purple splash within, reaching to the rim.

During the firing of this piece, the base of the sagger gave way and the bowl dropped, falling to a lower level.

Within the center of the bowl, the base of the sagger, which was placed above it, still remains.

Height of sagger, $5\frac{7}{8}$ ". Diameter, $10\frac{1}{2}$ ".

(The specimen was found in Lu-lo, about 70 li south of Cheng-te Fu, in the Province of Chi-li.)

1463. (2117) One Circular Bowl, in original sagger. Yuan. Chinese.

Coarse, buff paste.

Medium blue glaze, with purple splash on inside below rim.

During the firing of this piece, the base of the sagger gave way and the bowl dropped, falling to a lower level within the sagger, which still clings.

Height of sagger, $5\frac{7}{8}$ ". Diameter, $10\frac{1}{2}$ ".

(This specimen was found at Lu-lo, about 70 li south of Cheng-te Fu, in the Province of Chi-li.)

1464. (2118) One Circular Fire Pot, with three legs. Sung. Chinese.

Hard, fine, white paste, containing small, black particles. Light green Celadon glaze containing many earthworm marks; crackled.

Animalistic heads on three legs. A broad, thick band is moulded around mouth.

A small circular, recessed area on outer base.

Height, $6\frac{1}{2}$ ". Diameter, $6\frac{1}{4}$ ".

1465. (2119) One Bulbous Water Bottle, with long, circular neck and flaring mouth. Modeled after an ancient bronze. "Riu Yao." Sung. Chinese.

Hard, dense, buff paste.

Except for dark metallic appearance, the entire exterior is covered with cool, gray, Celadon-like glaze; crackled in coarse ice-like lines. The crackling is colored a light shade of brown.

Two corrugated lines encircle the neck and the shoulder.

Height, $9\frac{1}{8}$ ". Diameter of mouth, $2\frac{3}{8}$ ".

Oriental Pottery

1466. (2120) One Low, Circular Dish, with three feet. Sung. Chinese.

Hard, dense, light colored paste.

Rich, sky-blue glaze, thickly running, especially on upper part of rim and lower edge of basal ring.

The glaze at edges of rim and the area on outer base shows olive and brown tones; that of the area has a slight lustre; crackled.

Earthworm marks appear in the glaze in many places.

Two circular bands of knobs around body of bowl, the upper near rim between two corrugated circles; the lower band near basal ring.

Seventeen spur marks within basal ring.

The Chinese character 3 impressed on lower base.

Height, 3". Diameter, 8½".

Teakwood stand.

1467. (2121) One Large, Ovoid, Water Jar. Sung. Chinese.

Hard, white paste.

Brilliant, ivory-black glaze mottled with yellowish-brown; uncrackled and slightly lustrous.

Two bands of bold floral design encircle the body, modeled or incised so as to reserve uncovered areas of the paste.

Height, 12½". Diameter at mouth, 6¼".

(This piece was brought from the Province of Honan where it is claimed to have been excavated, but it is without patina such is usually found on exhumed pieces.)

1468. (2122) One Flower Vase, with bulbous body, flaring mouth and two handles with rings. Sung. Chinese.

Hard, white paste.

Light green Celadon glaze, flowing thinly on one side and heavily on the opposite side of vase; uncrackled.

Floral decorations incised over the body and neck.

Coarsely modeled basal ring glazed within; edge of basal ring shows iron rust color.

Height, 8¾". Diameter at mouth, 2¾".

1469. (2123) One Small, Circular Koro, with extended mouth and three feet. Late Sung or Yuan. Chinese.

Hard, white paste.

Sky-blue glaze; coarsely crackled.

Nicks in the rim of mouth under glaze.

Small, recessed circle on outside of base.

Height, 3⅔". Diameter at mouth, 4".

1470. (2124) One Bulbous Water Bottle, with circular neck and mouth, modeled in two pieces. Sung. Chinese.

Hard, white, dense paste, heavily modeled.

Cream-white glaze; crackled.

Butterflies, clouds, palms, key fret and scroll designs incised under the glaze.

Height, 12¼".

(This piece was made at Pung Chung, during the Sung Dynasty and is a fair specimen of the work of that period.)

Oriental Pottery

1471. (2128) One Small Flower Vase, with oblong base and two pierced vertical handles on neck. Modeled after an ancient bronze. "Riu Yao." Sung. Chinese.

Hard, dense, buff paste.

Except for dark metallic appearance on basal ring, the entire exterior is covered with very soft, pale green Celadon-like glaze; crackled in coarse ice-like lines. The crackling is colored a light shade of brown.

the jar.

Height, 7¼".

Teakwood stand.

1472. (2130) One Large Flower Jar, with small ears and basal ring pierced for a cord. Modeled after an ancient bronze. "Riu Yao." Sung. Chinese.

Hard, dense, buff paste.

Except for the dark metallic appearance on base, the entire exterior is covered with rich, fat, cool grey Celadon-like glaze, with small areas near handles of rose color; crackled in coarse, ice-like lines, some of which crackling is colored a light brown while the other crackles are uncolored.

The thick, lard-like quality of the glaze and its peculiar shrinkage is characteristic of "Riu Yao."

Height, 16".

1473. (2131) One Small, Circular Koro. "Riu Yao." Sung. Chinese.

Hard, dense paste.

Thin metallic slip covers bottom; all other parts are covered with unusually heavy, lard-like glaze of light blue Celadon-like quality; coarse crackling suggests the lines in a field of ice, and the shrinkage what is known as shark-skin effect. The shrinkage marks are outlined in a darker shade of blue.

Very rare specimen.

Height, 2½".

1474. (2132) One Small Flower Jar. "Riu Yao." Sung. Chinese.

Hard, dense, buff paste.

Except for the dark metallic appearance on foot, the entire exterior is covered with light grey-green Celadon-like glaze; crackled in coarse ice-like lines, the crackling being colored a light shade of brown.

Rim of mouth and basal ring are octagonal. Two small pierced ears on throat. Between them, on each side, a slightly sunken band modeled in the paste.

Height, 4¼".

1475. (2133) One Flower Vase, with square body, circular mouth and base. "Riu Yao." Sung. Chinese.

Hard, dense, buff paste.

Except for the dark metallic base of ring around foot, the entire exterior surface of the jar is covered with an exceptionally soft, light-grey Celadon-like glaze; uncrackled.

Each of the four corners show corrugated horizontal lines running both ways, from vertical lines within, which appear on each of the panels.

Height, 8⅝". Diameter of mouth, 2½".

Oriental Pottery

1476. (2134) One Circular Dish, with three feet. "Chun Yao." Sung. Chinese.

Fine, dense, white paste.

Unusually rich blue and purple mottled glaze. On the lower ring encircling the upper band of knobs and on the three feet, the glaze once flowed freely and forms many tear-drops; crackled.

Two bands of knobs are modeled around the body; the upper band is between two relief rings near rim, the lower band is near the basal ring.

Many small spur marks and several inscriptions cut into the glaze, appear on base.

The Chinese character 5 is incised within one of the legs.

Height, $3\frac{1}{2}$ ". Diameter, $8\frac{3}{8}$ ".

Teakwood stand, the top of which has metal inlay representing three tigers.

(This place was, as shown by the inscription, for a long time in the possession of a well-known temple.)

1477. (2135) One Low, Circular Jar, with extended mouth and base; with wood cover. "Chun Yao." Sung. Chinese.

Hard, dense, white paste.

Rich bluish-purple mottled glaze with earthworm marks and coarse crackling.

A fire check runs down the body from mouth and around rim of mouth rough areas appear.

Deeply recessed basal ring shows a fracture one-half inch long.

The five perforations originally made through the base have been refilled with paste.

Height, $3\frac{7}{8}$ ".

Teakwood stand.

1478. (2136) One Small Flower Jar. Sung. Chinese.

Dense, hard, white paste.

Dark blue glaze; coarsely crackled, covers the surface within and without, excepting the edge of the basal ring and mouth. Basal ring is covered with metallic slip and the mouth with a metal ring, and there is no way by which the color of the paste can be absolutely identified but it is supposed to be white because of the light appearance of the paste where the glaze runs thinly over the rams' heads on shoulder.

Decorated with two rams' heads modeled carefully on the sides of the jar, together with an encircling rope design around throat.

Deeply recessed foot.

Repairs have been made at edge of the mouth.

Height, $4\frac{1}{4}$ ".

Oriental Pottery

1479. (2138) One Koro, with circular body resting with six feet upon a pedestal; large, circular neck with flaring rim. Sung. Chinese.

Dense, white paste.

Light blue glaze with areas of olive and purple; crackled.

Around the shoulder six rams' heads in relief, three large and three small.

A narrow band of scroll design surrounds the throat.

Fire check in rim.

Intact.

Height, $8\frac{7}{8}$ ".

1480. (2139) One Small Incense Burner (Kuh Yow Chow Fuh). Sung. Chinese.

Hard, white paste.

Decorated with bold floral designs around body in cream-colored glaze on grey ground, the outlines of the decorations being partially incised; finely crackled.

On one side, small areas of the glaze have disappeared.

Broad basal ring recessed and glazed within.

A small piece has been broken out of the rim.

Height, $3\frac{1}{8}$ ".

Made at Yow Chow, Shensi (300 li North of Sian-fu).

1481. (2140) One Water Jar, with small mouth and neck, broad shoulder and tapering foot. Temmoku style. Yuan or Sung. Chinese.

Fine, buff-colored paste.

Bluish-black lustre glaze; uncrackled.

Floral decorations sketchily drawn in metallic copper brown.

Height, $7\frac{3}{4}$ ".

1482. (2141) One Tea Bowl, with flaring mouth. Temmoku. Chinese.

Hard, reddish paste.

Rich, bluish-black lustre glaze with yellowish-brown and brilliant, reddish-brown areas. One side of bowl near rim much lighter color than opposite side.

Large blister on bottom within.

Circular foot, slightly hollowed.

Height, $2\frac{3}{4}$ ".

Chinese lacquer stand decorated with mother-of-pearl.

Double box.

1483. (2142) One Tea Bowl, with flaring mouth, and silver rim. Temmoku. Chinese.

Hard, dark paste.

Rich, ivory-black lustre glaze, finely mottled. Lighter-toned rabbits' fur marking.

Repaired with lacquer in one spot near rim.

Height, $2\frac{5}{8}$ ".

A medallion design is modeled in relief on each side of

1484. (2143) One Tea Bowl, with gold rim. Temmoku. Chinese.

Dense, hard, dark brown paste.

Thin, dull blue glaze; uncrackled.

Small basal ring unglazed.

Intact.

Rare.

Height, $2\frac{1}{2}$ ".

Oriental Pottery

1485. (2144) **One Tea Bowl, with silver rim. Temmoku. Chinese.**
 Dense, hard, dark brown paste.
 Rich black glaze, with brownish markings—rabbits' fur style; uncrackled.
 The glaze is worn off from the most conspicuous part of the weld in glaze near foot of bowl.
 Medium sized basal ring unglazed.
 Repair at rim and two spots inside half way between rim and base.
 Height, $2\frac{5}{8}$ ".
 Red lacquer stand.
1486. (2145) **One Small Tea Bowl, with silver rim. Temmoku. Chinese.**
 Heavy, grey paste.
 Thin white glaze; uncrackled.
 Circular base heavily modeled, slightly recessed, and showing two fire cracks crossing each other covered with reddish-brown slip.
 Height, $2\frac{1}{8}$ ". Diameter at rim, $4\frac{1}{4}$ ".
1487. (2146) **One Tea Bowl, with copper rim. Temmoku. Chinese.**
 Coarse, dense paste.
 Blue-black lustre glaze streaked with brownish-red; uncrackled.
 A tear drop on the side of the bowl is much rubbed and a rough blister showing on the inner base which has been repaired with lacquer.
 On the outer side a half inch below the rim, a narrow area of cloud effect.
 Circular foot slightly recessed.
 Height, $2\frac{5}{8}$ ".
1488. (2147) **One Tea Bowl, with silver rim. Temmoku. Chinese.**
 Coarse, dense paste showing light colored specks of ground rock.
 Yellow lustre glaze with dark olive tones on base within, and on weld near foot without.
 Several cracks near rim repaired with gold lacquer.
 Circular foot unglazed.
 Height, $2\frac{1}{2}$ ". Diameter at mouth, $4\frac{1}{4}$ ".
1489. (2148) **One Flower Jar, with circular body, short round neck with two handles and small flaring mouth. Temmoku style. Chinese.**
 Dense white paste, unglazed on basal ring.
 Ivory-black, slightly lustrous glaze, showing brownish tones where thinly spread.
 Near base a circular line in relief surrounds the body.
 Recessed foot glazed within.
 Height, $9\frac{3}{8}$ ".
1490. (2149) **One Bulbous Jar, with short neck and flaring mouth. Korean.**
 Hard, dense paste.
 Dark, reddish-brown glaze; uncrackled.
 Low, circular basal ring. In the recess, deposits of kiln slag.
 Intact.
 Height, $8\frac{1}{8}$ ".

Oriental Pottery

1491. (2150) One Small, Circular Koro, with silver top. Unkaku. Korean.
Dense, hard, brownish paste.
Grey glaze, with white hakeme; very finely crackled.
Incised decorations of combs, storks and clouds incised around body under glaze.
Height over cover, $2\frac{1}{2}$ ".
1492. (2151) One Tea Bowl. Unkaku. Korean.
Hard, dense, grey clay.
Grey glaze covers the entire surface; crackled.
Decorated on the outer side with scroll designs and on the inner side with four trees starting from the base, in the center of which there is a rosette within four circular rings; all of the decorations are incised and filled with white paste under the glaze.
Circular basal ring with five spur marks.
Two fire checks repaired with gold lacquer.
Height, 3".
1493. (2152) One Tea Bowl. "Ningio dei." Korean.
Hard, dense, buff-colored paste.
Yellowish-grey glaze; crackled.
Decorated with slight indentations in wall at rim and a floral design impressed in bottom within.
Circular basal ring, unglazed within.
One small repair with lacquer in rim.
Height, 3".
1494. (2153) One Tea Bowl, with original pottery stand. Korean.
Dense, heavy paste.
Dark olive glaze; uncrackled. A small area on outside of bowl is unglazed. Appearance of the area is similar to the space within the circular basal ring.
Whitish kiln marks appear upon the basal ring.
Height of bowl and stand, $3\frac{5}{8}$ ".
1495. (2154) One Low, Flaring Bowl. Korean.
Dense, white paste, thinly potted.
Dark brown and olive glaze, flowing very thinly at the rim; uncrackled.
Six indentations on rim to suggest petal form.
Circular basal ring deeply recessed.
Height, $2\frac{1}{2}$ ". Diameter at rim, 7".
1496. (2155) One Flaring Bowl. Korean.
White paste, thickly potted.
White glaze of uniform thickness; uncrackled.
Five spur marks within inner base.
Deep basal ring unglazed.
Height, 3". Diameter at rim, $6\frac{1}{2}$ ".
1497. (2156) One Tea Bowl, with copper rim. Temmoku style. Japanese (?).
Dense, hard, greyish paste.
Rich dark brown glaze with slight olive areas, which may be Chinese.
Iridescence plainly seen on the outside and slightly suggested within.
Flat, circular foot moulded differently from the genuine Chinese specimens.
Height, $3\frac{1}{2}$ ".

Oriental Pottery

1498. (2157) One Tea Bowl, with brass rim. Temmoku style. Japanese (?).

Dense, hard, buff paste.
Dark brown glaze finely speckled with lighter brown, which may be Chinese.
Two characters in ink on the foot and a small incision.
Circular foot unglazed.
Height, 2".

1499. (2158) One Tea Bowl, with silver rim. Temmoku style. Japanese (?).

Hard, grey paste.
Bluish-black lustrous glaze, with olive splashing, which may be Chinese.
Several blisters appear in glaze on one side.
A small tear-drop runs from the weld toward foot, which is circular and slightly recessed.
Slight repair near silver rim.
Height, 2 $\frac{5}{8}$ ".

1500. (2159) One Tea Bowl, (without metal rim). Temmoku style. Japanese (?).

Dark, buff-colored paste.
Bluish-black lustrous glaze mottled with reddish-brown; uncrackled.
Repaired with reddish-brown lacquer on rim.
Height, 2 $\frac{3}{4}$ ".
Elaborate red Chinese lacquer stand and special brown-colored lacquer box.

1501. (2160) One Low, Circular Cup or Bowl. "Tai Si Sen." Japanese (?).

Hard, grey paste.
Thick black glaze mottled with reddish-brown; uncrackled; may be Chinese.
Very coarse basal ring deeply recessed.
Intact.
Height, 2".

1502. (2161) One Tea Bowl. Shidoro. Japanese.

Hard, dense, buff paste.
Yellowish-brown glaze; uncrackled. A band of olive-green overflow encircles lip, flowing within and without.
Circular basal ring glazed within and without.
Two blisters appear on the outer side of wall.
Height, 3".

1503. (2162) One Low, Flaring Tea Bowl. Shidoro. Japanese.

Hard, buff paste.
Yellowish-brown glaze; uncrackled.
An unglazed kiln mark within and several marks of shrinkage in glaze on outer side.
Circular basal ring with small splashes of glaze on and within ring.
Height at highest point of rim, 2".

Oriental Pottery

1504. (2163) **One Flaring Tea Bowl. Karatsu. Japanese.**
Coarse, hard, reddish paste.
Yellowish-brown glaze with olive overflow; uncrackled.
Dark brownish markings on outer wall.
Circular basal ring coarsely molded.
Rim on one side nicked and three small pieces repaired with gold lacquer.
Height, $2\frac{1}{2}$ ".
1505. (2164) **One Flower Jar, with bulbous shoulder and large mouth. Satsuma. Japanese.**
Hard, heavy, reddish paste.
Dark olive-colored glaze applied very heavily and crackled to imitate sharks'-skin.
Level foot unglazed.
Height, $9\frac{1}{4}$ ". Diameter at mouth, $4\frac{1}{4}$ ".
1506. (2165) **One Circular Flower Bowl. Satsuma. Japanese.**
Hard, reddish paste, hand modeled, showing many corrugations.
Deep olive-colored glaze with black markings; uncrackled.
Height, $3\frac{1}{4}$ ".
1507. (2166) **One Large Tea Bowl. Kochosa. Satsuma. Japanese.**
Hard, reddish paste.
Dark olive glaze, shaded on one side nearly black; uncrackled.
The glaze is very thick and much shrunken in places, especially on the side which received the greatest heat, causing the glaze to crawl in the style known as sharks'-skin.
Circular basal ring glazed within.
Height, $3\frac{1}{2}$ ".
1508. (2167) **One Tea Bowl. Satsuma. Japanese.**
Very fine, grey paste.
Cream-white glaze; uncrackled.
Undecorated.
Small crack in wall repaired with gold lacquer.
Circular basal ring.
Height, $2\frac{3}{4}$ ".
1509. (2168) **One Tea Jar, circular, with pottery cover. Satsuma. Japanese.**
Dense, reddish paste.
Dark, reddish-brown glaze, with two splashes on sides and one on cover, of bluish-black glaze; uncrackled.
Intact.
Height over cover, $2\frac{1}{2}$ ".
1510. (2169) **One Large Water Bowl, with flaring rim. Oribe. Japanese.**
Dense, reddish paste, modeled with corrugations around body, and four indentations in rim.
Dark lead-colored glaze with rich red overflow inside and outside of rim; very finely crackled.
Height, $4\frac{1}{4}$ ". Diameter of rim, $8\frac{3}{4}$ ".

Oriental Pottery

1511. (2170) One Tea Bowl. Shino. Japanese.

Dense, hard, grey paste.

Thin lead-colored glaze with grey overflow quite noticeable around the hollowed basal ring; uncrackled.

A band of vertical scroll design appears around the body. Two bands of diamond-shaped design appear, one within, the other without, the rim. These decorations are incised in the paste and filled in with lighter colored glaze.

Three small areas on rim repaired with brown lacquer.

One vertical crack in body.

Height, $3\frac{1}{4}$ ".

1512. (2171) One Large Tea Bowl, with egg-shaped rim. Ofuke. Owari. Japanese.

Dense, heavy paste.

Dark grey glaze with dark blue area on one side. The glaze within the basal ring is thickly applied and contains a splash of white and a small spot in brilliant green; much crackled.

Height, 4".

1513. (2172) One Water Bottle, with small tapering top. Hagi. Nagato. Japanese.

Grey paste.

Pinkish-grey glaze; crackled and slightly iridescent.

Round foot recessed, unglazed within.

Height, 10".

1514. (2173) One Tea Bowl. Hagi. Japanese.

Hard, coarse, buff paste.

Cream-colored glaze, with two lead-colored horizontal splashes around body; finely crackled.

Coarse basal ring containing two gashes and a small piece of the paste lost; a splash of cream-colored glaze within.

Height, $3\frac{1}{4}$ ".

1515. (2174) One Circular Tea Bowl. Yatsushiro. Japanese.

Fine, dense, grey paste.

Dark, greenish-grey glaze; uncrackled.

Decorated with grasses and two storks in white inlay on outer wall.

Unglazed basal ring with stamp impressed within.

Height, $3\frac{1}{4}$ ".

1516. (2175) One Tea Bowl, with inturning rim. Raku. Japanese.

Soft, grey paste, hand modeled.

Deep red glaze with grey and olive overflow; very finely crackled.

Very small and low basal ring.

Raku seal impressed at base on outside.

Height, $3\frac{5}{8}$ ".

1517. (2176) One Tea Bowl. Raku. Japanese.

Soft grey paste.

Black glaze; coarsely crackled.

Decorated with a blossoming plum-tree, snow-covered, in white and blue glaze.

Circular basal ring, containing three spur marks.

Height, $3\frac{1}{8}$ ".

Oriental Pottery

1518. (2177) **One Tea Bowl, with slightly flaring rim. Raku. Japanese.**
Heavy Raku paste, hand modeled.
Ivory-black glaze, with slight lustre, covers the entire surface; uncrackled.
Circular basal ring with several spur marks. One mark of potter's tongs within and one without.
Height, $4\frac{1}{4}$ ".
1519. (2178) **One Tea Bowl. Attributed to Koyetsu. Raku (?). Japanese.**
Raku paste, thinly modeled, with slightly inturning rim.
Delicate pink glaze with white overflow covering the entire surface; coarsely crackled and pitted with numerous small blister holes.
Circular basal ring deeply hollowed.
One small repair in lacquer on rim.
Height, $3\frac{5}{8}$ ".
1520. (2179) **One Tea Bowl, with rim gently indented and flaring outward. Attributed to Koyetsu. Raku (?). Japanese.**
Raku clay, hand modeled.
Rich red glaze slightly lustrous, with large splash of olive on outside and a band of olive encircling the inner side; finely crackled.
Heavy, circular basal ring.
Intact.
Height, $3\frac{3}{8}$ ".
5121. (2180) **One Cylindrical-shaped Tea Bowl. Iga. Raku (?). Japanese.**
Hard, reddish paste, hand modeled.
Light, reddish glaze with white, opaque overflow which resembles ice in places; much crackled.
On the base markings in white glaze appear.
The foot is low and roughly modeled in the paste to represent rings.
Intact.
Height, $3\frac{5}{8}$ ".
1522. (2181) **One Small, Circular Koro, with large mouth, melon-shaped body. Awata. Japanese.**
Grey glaze; finely crackled.
Blackish-blue decorations of sixteen-petalled chrysanthemums and foliage around body.
Band of geometrical lines around outside of rim.
Scroll designs in red around top of rim.
Basal ring glazed within.
Height, $3\frac{3}{4}$ ".
1523. (2182) **One Tea Jar. Seto. Japanese.**
Dense, coarse, buff paste.
Rich brown glaze with yellowish splashes and darker brown overflow around neck and shoulder, and running downward in two broad streams.
Diamond-shaped incisions in paste on one side near base.
Thread marks in paste on base.
Height, $3\frac{5}{8}$ ".
Box and two old brocade bags.

Oriental Pottery

1524. (2183) One Oblong Koro, with cover. By Ninsei. Japanese.
Light, buff-colored paste thinly moulded—four small feet on base and a standing peacock on cover.
Cream-colored glaze; uncrackled.
Decorated on one side with windows and porch of a Japanese house and the corner of a garden, in which chrysanthemums and other flowers and foliage are seen; on the three other sides blossoming shrubs, trees, garden rocks and fence. A geometrical pattern surrounds the mouth and a design of a blossoming vine on cover. The decorations are all painted in red, blue, green and gold colors.
Height, $7\frac{7}{8}$ ". Length, $6\frac{3}{4}$ ". Width, $3\frac{3}{4}$ ".
1525. (2184) One Oblong Flower Bowl, with fluted rim. By Ninsei. Japanese.
Grey Shigaraki clay, containing coarse particles of ground rock.
Very thin greenish-grey glaze and metallic appearance spattered in small splashes on outer and inner surface; uncrackled.
Seal "Ninsei" impressed on base.
Height, $3\frac{1}{2}$ ". Width, $6\frac{3}{4}$ ".
1526. (2185) One Dwarf Figure. "Fukusuke." By Ninsei. Japanese.
Hard, dense paste.
The figure wears a blue coat with red band behind and carries in his left hand a white fan having a red area. The top of the figure's head is unglazed, but a band of black hair is seen behind his head; uncrackled.
Seal "Ninsei" impressed on the unglazed base.
Height, $2\frac{3}{8}$ ".
1527. (2186) One Water Jar, with broad, flaring mouth. By Kuchu. Japanese.
Soft Raku paste, heavily hand modeled.
Dark brown-grey glaze with green, yellow and cream-colored splashes; crackled. The glaze is fragile and is missing in places.
Flat base.
Lacquer cover.
Height, $5\frac{1}{2}$ ".
1528. (2187) One Hexagonal Koro, with black metal cover and silver rim. By Kenzan. Japanese.
Fine, dense, buff paste.
White glaze; uncrackled.
Each of the six panels is covered with an elaborate floral design, including flowers and foliage. A continuous band of flower and cloud forms around top on outside; all decorations in red, blue, yellow, green and gold. Another band of small scroll design in red on white ground encircles the top within.
Signature on base, "Kenzan."
Height over metal cover, $6\frac{3}{8}$ ".

Oriental Pottery

1529. (2188) One Square Koro. By Kenzan. Japanese.

Fine, dense paste.

Grey glaze; finely crackled.

Two of the four side panels are decorated with pine and plum-trees and the remaining two panels show inscriptions; all in relief and unglazed. The outer edges of the panels are glazed and decorated with plum-branches and blossoms in golden-black and dull blue. The upper rim is covered with golden-black.

The outer base is slightly hollowed in circular form.

The signature, "Kenzan," appears in one of the inscriptions on side.

Height, $3\frac{1}{2}$ ".

1530. (2189) One Tea Bowl. By Kenzan. Japanese.

Dense, buff-colored paste.

Creamish-white glaze with grey areas; crackled.

Decorations of bamboo-leaves in black and dull blue surround the outside of the bowl; a narrow band encircles the rim.

Circular basal ring unglazed, with signature "Kenzan" painted within.

Height, $2\frac{5}{8}$ ".

1531. (2190) One Low, Square Cake Dish. By Kenzan. Japanese.

Raku paste.

White glaze; crackled.

Bamboo-trunk and foliage boldly painted within in dark green with black outlines.

Signature, "Kenzan," written on bottom.

Repairs on edge in lacquer.

Diameter, $7\frac{1}{2}$ ".

1532. (2191) One Circular Koro. By Kenzan. Japanese.

Dense grey paste.

Decorated around body in four vertical panels of floral design, two of sun-flowers and two of diamond-shaped forms in red and green glaze over a grey ground; finely crackled.

Circular basal ring glazed within on which the signature "Kenzan" is written.

Height, $3\frac{1}{2}$ ".

1533. (2192) One Circular Tea Pot, with pottery handle and cover. By Kenzan. Japanese.

Hard, grey paste.

Decorated around body with bold floral design.

Six medallions around mouth in a band of cross hatching. The decorations are in red and green on a white ground; finely crackled.

An inscription painted on the foot says: "Made at Yoshu Fuso on the 15th year of Gen Roku," (1702).

Signed "Kenzan Toin."

Height over handle, $8\frac{1}{2}$ ".

Oriental Pottery

1534. (2193) One Large Flower Jar. By Kenzan. Japanese.

Light buff-colored paste.

Grey glaze; coarsely crackled.

Around the upper edge a long grove of pine-trees, suggestive of Mikao Beach, with a band of gold at their feet and seen between their trunks, giving a suggestion of mist.

Between the beginning and ending of this grove of trees, eight cranes appear wading in the surf which encircles the bowl. The decorations are in blue, brown and gold.

The rim is serrated and the edge thereof is glazed in golden-black.

Circular basal ring, unglazed.

Signature, "Kenzan," painted on foot.

Height, $5\frac{1}{2}$ ".

1535. (2194) One Large, Low, Circular Dish. By Kenzan. Japanese.

Soft, buff paste.

White glaze; finely crackled.

Outer wall is decorated with a crude design of foliage and flowers; within the base a large floral design surrounded by a geometrical band. The decorations are in green, blue, yellow and light egg-plant colors.

Signature, "Kenzan," painted on the base.

Large fire crack repaired with lacquer.

Height, $2\frac{7}{8}$ ". Diameter, 11".

1536. (2204) One Circular Bowl, with flaring rim. Persian.

Buff-colored paste.

Ivory-white under glaze; crackled.

The interior decorations consist of two figures on horse-back and two other figures kneeling; a tree with curiously trained branches and fruit at its base; nine birds, and a band of simulated lettering near rim. The decorations are in polychrome.

On the outside, an encircling band of Arabic inscription in dark brown.

Basal ring unglazed within.

Considerably cracked.

Height, $3\frac{1}{8}$ ". Diameter, $7\frac{3}{8}$ ".

Excavated at Raghes.

(Quite similar to No. S. I. 1347.)

1537. (2205) One Bowl. Raghes. Persian.

Soft, buff paste.

Blue glaze; uncrackled.

From a circular, flat base the sides flare outwardly. A hunter with hawk, riding a white horse, occupies the circular center space. The walls are divided into six vertical panels, each containing a seated figure; each panel and the central space are completely surrounded by a simulated letter-design on black ground. The costumes worn by the figures are in polychrome on blue. A narrow edging of tooth-design at rim. Three bands of inscriptions in Persian and Arabic, surround the outer sides.

Deeply recessed basal ring glazed within and the date painted in black over the glaze.

Very rare.

Height, $3\frac{1}{2}$ ". Diameter at rim, $8\frac{1}{8}$ ".

Oriental Pottery

1538. (2075) One Tabourette; hexagonal, resting on six low feet. Nearer East. Rakka.

Soft paste.

Blue glaze; crackled; silvery iridescence.

The entire exterior surface is decorated with geometrical and saracenic designs modeled in low relief.

On each of the six panels two double, miniature window openings appear, some of which are articulated through the wall, while others are closed.

Much broken and repaired.

Height, 14". Diameter, 10 $\frac{1}{4}$ ".

1539. (2076) One Tabourette; hexagonal, resting on six low feet. Nearer East. Rakka.

Soft paste.

Blue glaze; crackled; rich iridescence.

Near upper edge, on each of the six sides, a wide band of scroll design is seen; below, on each panel, a miniature window opening with four apertures; at the sides and below each window opening, scroll and other designs are modeled in low relief under the glaze.

The window openings are articulated; the top is undecorated.

Much broken and repaired.

Height, 12 $\frac{1}{4}$ ". Diameter, 13 $\frac{1}{4}$ ".

1540. (2206) One Large Bottle; inverted pear-shaped; long neck with expanding mouth. Nearer East. Rakka.

Soft, buff paste.

The outer surface above the base is elaborately decorated with geometrical and other designs, including a broad band of simulated writing around lower body, in rich dark reddish-brown lustre glaze on pale greenish-white; crackled; gold and silvery iridescence.

An enlarged ring surrounds the throat.

Large basal ring glazed within.

Much repaired.

Height, 14 $\frac{1}{4}$ ".

1541. (2207) One Large Oviform Jar. Nearer East. Rakka.

Soft, buff paste.

Elaborately decorated with floral and scroll designs in black on a rich blue field; areas of brilliant iridescence. Low basal ring much of which is worn away.

About one-fourth of the rim of mouth missing; body much broken and repaired portions of other objects used in restoration.

Height, 12 $\frac{1}{4}$ ".

1542. (2208) One Large Oviform Jar. Nearer East. Rakka.

Soft, buff paste.

The body and neck covered with pale blue glaze; crackled; the lower part of body and expanded foot shows greenish-white glaze; small streak of olive-colored glaze on shoulder.

Four small ears on shoulder.

Slightly recessed foot with areas of light-colored glaze within.

Many restorations.

Height, 9".

Oriental Pottery

1543. (2209) One Fragment of a Low, Broad Cup. Nearer East. Rakka.

Soft, grey paste.

Decorated within with geometrical design in brown and blue; around the outer wall a band of vertical lines in white on brown.

The under part of the body shows greenish-white glaze which flows in a thick mass to the base of the hollowed foot.

About one-third of the rim and body is missing.

Height, 12". Diameter at rim, $3\frac{3}{4}$ ". Diameter of foot, $1\frac{3}{4}$ ".

1544. (2210) One Circular Bowl, with inturning rim. Nearer East. Rakka.

Soft, buff paste.

Exterior decorated with boldly drawn floral designs in black on greenish-blue ground; crackled; gold and silvery iridescence.

Hollowed foot, half of which is missing.

The body damaged and repaired.

Height, $3\frac{1}{2}$ ". Diameter of mouth, $2\frac{1}{2}$ " to $2\frac{7}{8}$ ".

1545. (2211) One Large, Low Dish, with extended lip. Nearer East.

Buff paste.

Elaborately decorated on outer and inner surfaces with floral and other designs, including a narrow band of rope design around the flattened rim and an arabesque on inner center; the circular bands dividing the designs are broadly drawn. Glaze, purple, blue and brown with yellow tints; silvery iridescence.

Slightly hollowed basal ring thinly glazed within.

Body much broken and in places restored with fragments of other objects.

Height ranges from 3 to $3\frac{1}{2}$ ". Diameter ranges from 10 to $10\frac{1}{2}$ ".

Discovered at Hembodji, on the Euphrates, in 1910.

1546. (2212) One Ewer; bulbous body, neck short and handle missing. Nearer East. Rakka.

Hard, buff paste.

An inscription in dark olive-green surrounds the center of the body, below which a much narrower band of simulated writing is followed by a plain circular band, both of which are in brown over a white field; silvery iridescence.

Deeply hollowed, roughly modeled, foot.

Body much repaired.

Height, $4\frac{5}{8}$ ".

1547. (2213) One Small, Oviform Jar. Nearer East.

Hard, buff paste.

A band of dimly seen scroll design surrounds the body, which appears to be drawn upon white glaze with overglaze of deep reddish wine-color, traces of which are also seen upon the throat; rich silvery iridescence surrounds the body.

Slightly hollowed, projecting foot.

Slightly damaged mouth, otherwise intact.

Height, $3\frac{1}{2}$ ".

Discovered at Hembodji, on the Euphrates, in 1910.

Oriental Pottery

1548. (2215) One Large, Low Dish, with flattened rim. Nearer East. Rakka.

Hard, grey paste.

Elaborately decorated within and without with sara-cenic designs in rich brown on white field; also one band of light green encircles the inner surface; rich silvery iridescence.

Strongly modeled basal ring.

Much repaired.

Height varies from 2 to 2½". Diameter, 11".

1549. (2216) One Fragment of a Pitcher. Nearer East. Rakka.

Soft, buff paste.

Scroll designs beautifully painted in black on a blue field; rich golden iridescence.

The mouth and handle are missing, and areas of glaze have peeled from lower parts of the body.

The basal ring is much worn.

Height, 4¼".

1550. (2217) One Small Oviform Jar, with low mouth. Persian.

Buff paste.

Green glaze, undecorated; golden iridescence.

Hollowed foot unglazed within.

Intact.

Height, 5".

1551. (2218) One Pitcher. Nearer East. Rakka.

Soft, buff paste.

White glaze with greenish overflow around lower body and base; rich, warm pearl-colored iridescence.

Body bulbous, modeled in various relief corrugations; long, broad throat; base expanded.

The handle is missing, also two small areas of throat are filled in with plaster, otherwise the specimen is intact.

Height, 7½".

1552. (2219) One Pitcher. Nearer East. Rakka.

Soft, buff paste.

A broad band of floral design encircles the shoulder and upper part of the body, beneath which one broad and two very narrow rings appear, the lower half of body being without decoration except that caused by the ring of thick glaze on one side; a band of decoration also surrounds the throat, the design of which resembles small leaves. All decorations are in reddish-brown on a white field; rich silvery iridescence.

The handle is slightly corrugated.

Base slightly hollowed and unglazed.

The spout and front of mouth missing; otherwise intact.

Height, 8⅝".

Oriental Pottery

1553. (2220) One Deep, Widely Faring Bowl. Nearer East. Rakka.

Soft, buff paste.

Decorated within and without with boldly drawn scroll designs, those on the inner surface being divided in four vertical panels by double lines in blue. The head and shoulders of a male figure are beautifully drawn on the inner base.

Tall basal ring thinly glazed within.

Much repaired.

Height, $4\frac{3}{8}$ ". Diameter at rim, 9".

1554. (2221) One Urn. Nearer East. Rakka.

Soft, buff paste.

The oval body is decorated with arabesque designs in pale brown on a white ground; traces of green in glaze covering stem.

A ring enlarges the center of the stem that supports the body.

The hollowed foot flares widely and is surrounded at its edge by two circular rings.

Much repaired.

Height, $5\frac{1}{2}$ ".

1555. (2222) One Deep, Widely Flaring Bowl. Nearer East. Rakka.

Buff paste.

Decorated within and without with scroll designs, those on the inner surface being divided into four panels by vertical lines, three of which are double and are colored blue; the inner bottom shows a boldly drawn scroll design. The designs, excepting the lines in blue previously mentioned, are all executed in black and brown colors on white; rich, warm silvery iridescence.

Basal ring thinly glazed within.

Much repaired.

Height, $4\frac{1}{4}$ ". Widest diameter, $9\frac{3}{4}$ ".

1556. (2223) One Large, Deep, Circular Bowl. Nearer East. Rakka.

Soft, buff paste.

Light greenish-blue glaze.

The outer surface shows lotus leaves incised in the paste under the glaze.

Foliated edge.

Crudely modeled foot, unglazed.

Badly broken and repaired with fragments of other objects, one of which shows decorative lines in black.

Height, $4\frac{3}{4}$ ". Diameter of mouth, $7\frac{1}{2}$ ".

Oriental Pottery

1557. (2224) One Fragment of a Pitcher. Nearer East. Rakka.

Soft, buff paste.

Body corrugated and decorated with vertical panels in which scroll designs and inscriptions are painted in brown on a white field; silvery iridescence.

The upper part, including handle, missing.

Greatest height, $5\frac{5}{8}$ ".

1558. (2225) One Small Albarello. Nearer East. Rakka.

Hard, buff paste.

The body is decorated with saracenic designs in small vertical panels ending in a circular ring; two similar rings and one narrow band of floral design around neck and shoulder. These decorations are in rich lustre brown on a white ground; rich silvery iridescence. Around the hollowed foot areas of green overflowing glaze.

The rim of mouth is badly broken; otherwise intact. Height, $4\frac{1}{4}$ ".

1559. (2226) One Pitcher, with handle. Nearer East. Rakka.

Buff paste.

A band of decoration surrounds the body in which letters, medallions, floral and other designs appear; a second and smaller band in writing, surrounds the throat; broad, circular rings separate the two bands. Four vertical lines in blue appear on body, all other decorations are in rich lustre reddish-brown on a white field; crackled.

High basal ring hollowed and unglazed.

Much repaired.

Height, 6".

1560. (2227) One Fragment of a Dish. Nearer East. Rakka.

Soft, buff paste.

Decorated with a standing crane and floral decorations, all beautifully painted in reddish-brown on a white field. The object consists of the base of a dish with deep basal ring.

Diameter, 5".

Oriental Pottery

1561. (2228) Seven Fragments. Nearer East. Rakka.

- (A) **One Fragment of a Vessel, shaped to represent a stag.**
Soft, buff paste.
Greenish-white glaze; crackled; silvery iridescence.
The legs, handle and one of the horns are broken off.
Height, $4\frac{1}{2}$ ". Length, diagonally, 6".
- (B) **One Fragment of a Statuette.**
Soft, buff paste.
Blue glaze with black decorations; rich iridescence.
The upper part of the head of a human figure wearing
a headdress shaped to represent a comic mask, the
upper edge of which is serrated.
Height, $3\frac{1}{4}$ ".
- (C) **One Fragment of a Statuette.**
Soft, buff paste.
Rich purplish wine-color and blue on white field.
A part of the face and bust and both hands of a human
figure.
Height, $3\frac{3}{4}$ ".
- (D) **One Fragment of a Statuette of a seated animal.**
Soft, buff paste.
Rich lustrous brown glaze on a white field; silvery
iridescence.
Only a small portion of the head remains; all four legs
are shown inturned towards body.
Height, 6". Width at base, $4\frac{1}{4}$ ".
- (E) **One Fragment of a Statuette of a mother and child.**
Soft, buff paste.
Greenish-white glaze with rich silvery patina.
Face intact, child in mother's arms.
Height, $7\frac{3}{4}$ ".
- (F) **One Fragment of a Tiger's Head.**
Soft, buff paste.
Rich lustrous brown glaze on a white field; silvery
iridescence.
One side of the head and throat of a tiger.
Length, $2\frac{3}{4}$ ".
- (G) **One Fragment.**
Soft, buff paste.
Rich blue and brown lustre glaze on a white field.
The object represents a small crouching tiger and was
originally probably the handle to the cover of some
pottery object.
Length, 2".

Oriental Pottery

1562. (2229) One Large Bottle; bulbous body, long neck, with cup-shaped mouth, the edge of which is badly broken. Babylonian.

Soft, buff-colored paste.

Silvery-white transparent glaze; much crackled; rich silvery iridescence.

Supposed to have been made 700 B. C.

A decorative band surrounds the shoulder showing four animals, (a lion, panther, deer and ass) passing through a field of flowering vines, all of which are modeled in low relief.

Two enlarged rings encircle the neck.

Recessed basal ring, unglazed.

Height, 12½". Diameter of body, 10".

Found near Bagdad.

1563. (2230) One Tall, Cylindrical Jar or Albarello; Octagonal. Persian.

Dense, buff paste.

Rich blue lustre glaze.

XIII Century.

In each of the eight vertical panels around the body, bold scroll and medallion designs alternately appear; the medallions are surrounded by delicate scroll work. Around the shoulder a band of eight smaller medallions also surrounded by delicate scroll work; the same style of scroll work forms another separate band around the neck.

The decorations are Arabian in design and light blue and golden-yellow in color.

Three adjoining panels reveal areas of rich rose-colored lustre.

Height, 13¾". Diameter of mouth, 4½".

Excavated at Raghes.

1564. (2254) One Circular Bowl, with foliated edge. Raghes. Persian.

Soft, buff paste, beautifully modeled.

White glaze; crackled.

XIII Century.

The inner decorations are in light brown, bluish-grey and gold on white ground, and consist of one encircling band of inscription near rim, and show eight birds and seventeen medallions each containing one figure.

Around the outer wall near rim, a circular band of inscription in bluish-grey and light-brown on white background.

Tall, recessed basal ring, unglazed.

Cracked and repaired.

Height, 3½". Diameter of mouth, 8⅛". Diameter of foot, 3".

Oriental Pottery

1565. (2255) One Ewer. Raghes. Persian.

Hard, buff paste.

Creamish-white lustre glaze; crackled.

XIII Century.

The design, in reddish-brown, includes a seated nobleman surrounded by various decorations, including two vertical bands of inscription running from neck to within four inches of base and one circular band of inscription around neck near lip.

Small, circular neck with spout and looped handle from throat to shoulder.

Recessed foot, unglazed.

Intact. Cracks repaired.

Height, $13\frac{7}{8}$ ". Diameter of mouth, $2\frac{7}{8}$ ". Diameter of foot, $3\frac{7}{8}$ ".

1566. (2256) One Large, Low, Circular Jar, with extended mouth and base. "Chun Yao." Sung. Chinese.

Hard, dense, white paste.

Rich, bluish-purple mottled glaze, clouded with areas of blue; crackled.

Deeply recessed basal ring.

Five perforations through base.

One slight crack appears near rim.

Height, $5\frac{7}{8}$ ". Diameter of mouth, $6\frac{3}{4}$ ". Diameter of foot, $5\frac{3}{4}$ ".

Teakwood stand.

(This object was originally of the well-known Sung Flower Jar shape, but the circular neck and flaring mouth have been broken off, leaving only the bulbous body which is now mounted with a silver rim.)

Miscellaneous

190. **One Large, Low, Circular Bronze Bowl. Shang. Chinese.**
Two upright loop handles start from shoulder and rise above rim.
The decorations consist of two bands of meander design, one around upper part of body, the other around base.
Rich green and blue patina and heavy earth encrustation.
Height, 4 $\frac{3}{8}$ ". Width between handles, 15".
Elaborate inlaid wood stand.
191. **One Bronze Jar, with cover and twisted handle, the latter attached to rings at shoulder. Shang. Chinese.**
The jar is elliptical and the foot flares outward; the cover has a cone-shaped knob showing six vertical grooves and small foliage designs.
The decorations consist of a band of minute diaper pattern bordered by small circles in low relief on shoulder of cover and jar, and by a t'ao-t'ieh's head in relief on each side of body near mouth.
The loop ends of handle show twist; two rings in relief around base, and two small perforations through rim of base.
The surface of the jar is quite smooth from handling since excavation.
Height over top of handle, 13".
Wood stand.
192. **One Bronze Jar, with cover and twisted handle, the latter attached to rings at shoulder. Shang. Chinese.**
The jar is elliptical and the foot flares outward; the cover has a cone-shaped knob showing six vertical grooves and small foliage designs.
The decorations consist of a band of minute diaper pattern bordered at intervals by small circles in low relief on shoulder of cover and jar, and by a t'ao-t'ieh's head in relief on each side of the body near the mouth; also two rings in relief around base dimly seen.
Green patina and earth encrustation.
Inscription cast both in inner cover and base.
Height over top of handle, 13".
193. **One Bronze Jar. Shang. Chinese.**
The body is circular with flaring mouth, sharply edged. The outer surface is decorated with two bands, one broad and the other narrow, of meander and t'ao-t'ieh design; on each side of body, a ridge of vertical dentated design—four small ridges around base. Two looped handles project from dragon heads, starting at edge of rim and connect with lower circle of body.
The lower band of basal ring is underdecorated.
Hollowed foot.
Dull green patina within and without, over gun-metal colored bronze.
Lengthy inscription on inner base.
Height, 6". Diameter at mouth, 7 $\frac{1}{4}$ ".

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194. **One Bronze Libation Cup, with bird-shaped cover. Shang. Chinese.**
 The body is circular and rests upon three feet; a looped handle on one side; the cover is shaped to represent a bird in flight and has a small handle.
 The body and cover are both decorated with meander and t'ao-t'ieh designs, while the legs show archaic characters.
 Dull red and green patina.
 Within the cover and body, inscriptions in ancient characters.
 Very rare.
 Height over cover, 8".
 Beautiful solid wood stand.
 (From the collection of Chen Ta Whah Ling, of Weih-sein.)
195. **One Circular Sacrificial Bronze Jar. Shang. Chinese.**
 Bulbous form, with broad flaring mouth and less flaring recessed base.
 A band of meander design, which includes two ogre heads and eight small nipples, all in low relief, surrounds the body; a narrow band of meander design divided into four panels, surround the base; each panel contains one nipple. This band, like the upper one, is in low relief.
 Dark green patina—golden areas within.
 An inscription on inner base.
 Height, 8 $\frac{1}{8}$ ". Diameter at mouth, 7".
 (From the collection of Chen Ta Whah Ling, of Weih-sien.)
196. **One Bronze Urn, resting on three tall, circular legs. Shang. Chinese.**
 Two upright looped ears rise from slightly extended rim.
 Circular body, decorated with two bands, one broader than the other, of meander design; on body, above each of the three legs, two t'ao-t'ieh's heads—the lower one in each case, is larger than the upper and more realistically executed.
 Brown, yellow and olive patina within and without.
 Inscription within on side near rim.
 Height to top of ears, 9". Diameter at mouth, 5 $\frac{5}{8}$ ".
197. **One Bronze Bell. Shang. Chinese.**
 Decorated with thirty-six prominent bosses in sets of three, which are projected from oblong panels; above and below the row of central bosses, a panel in which meander designs appears. In a vertical central panel, an inscription is incised; on the opposite side of the bell, a similar panel without inscription. Below these panels, on each side, a meander design in higher relief staff-like handle, show meander decoration; a small loop projects from one side of handle.
 Green patina.
 Height, 13 $\frac{1}{8}$ ".
 than appears elsewhere. The top of the bell and the

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198. **One Bronze Bell. Shang. Chinese.**
 Decorated originally with thirty-six prominent bosses in sets of three, (three missing), which are projected from oblong panels; above and below the row of central bosses, a panel in which meander design appears. In a vertical central panel, an inscription is incised; on the opposite side of the bell, a similar panel, without inscription. Around the base below the bosses on one side, a meander design; on the opposite side, another meander design with a bird and an inscription, is seen. The tip of the bell and a ring around the staff of the bell, shows meander design; a small loop projects from one side of the handle.
 Areas of rich malachite patina.
 Height, $9\frac{3}{4}$ ".
199. **One Low, Circular, Sacrificial Bronze Dish. Shang. Chinese.**
 Two handles rise from body and extend above rim. The decorations consist of a single band of meander design around body near lip.
 High basal ring flaring outward.
 Green patina and reddish earth encrustation.
 Height, $1\frac{3}{4}$ ". Diameter, $7\frac{1}{8}$ ".
200. **One Oblong Sacrificial Bronze Jar. Shang (?). Chinese.**
 The form of the body is rounded and encircled by a band of finely drawn meander design; the lip flares outward and on the outer ends near lip, two small eyes for fastening cover; on the back a circular, open handle. The flat base shows two designs, one of a fish, the other has the appearance of a serpent.
 Dark green patina and reddish-colored areas of earth encrustation; on the inner base dark blue patina appears.
 Height without cover, $3\frac{7}{8}$ ". Mouth opening, $4\frac{1}{4}$ " x $3\frac{3}{4}$ ".
 Has modern wood stand and cover.
201. **One Bronze Sacrificial Wine Holder, (Tien Chieh-fuh). Shang. Chinese.**
 Narrow, flat body with spout; looped handle projects from a large-eared animalistic-head; the stopper is detached and is shaped to represent a rooster. Both sides covered with meander designs, finely drawn.
 Long, hollow base, slightly flaring; the bottom is missing.
 Dark green patina, with reddish earth encrustation.
 Height over stopper, $4\frac{3}{8}$ ".

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202. **One Bronze Sacrificial Wine Holder, (Tien Chieh-fuh). Chou. Chinese.**
 Narrow, flat body; looped handle projects from an animal's mouth; the spout is missing; the stopper is shaped to represent a rooster.
 Both sides covered with meander designs, boldly drawn.
 Long, hollow base, slightly flaring; the bottom is missing.
 Brilliant green and dark blue patina, with reddish earth encrustation.
 Height over stopper, 7".
203. **One Small, Circular, Bronze Cup. Chou. Chinese.**
 A small pierced handle projects on one side from rim. The inner base is decorated with dragon design; the outer base is decorated with floral and other designs. Rich green and reddish-brown patina.
 Height, $\frac{7}{8}$ ". Diameter at mouth, $2\frac{1}{2}$ ".
204. **One Bronze Sacrificial Jar, with cover. Chou. Chinese.**
 Circular form; recessed base resting upon three short legs, the tops of which are molded to represent animal heads in relief; two looped handles projecting from animals' heads with upright ears.
 Decorated on body and cover by corrugated, circular lines and two bands of meander; on base by a band of geometrical design.
 The knob surmounting the cover is of cup-shape with flaring rim.
 Green and red patina.
 An inscription in small characters on inner base and cover.
 Height over cover, $8\frac{3}{4}$ ".
 Carved wood stand.
 (From Marquis Chi collection.)
205. **One Bulbous Bronze Jar, with cover. Chou. Chinese.**
 Thinly cast, with four short legs.
 Decorated on body with wave designs in relief, ending in bold curling surf on each of the four corners.
 Two small ear-like handles project on sides below mouth.
 The cover has a cone-shaped knob, two horn-like projections and decorations of t'ao-t'ieh and meander design in relief.
 Rich green patina.
 Height over cover, $8\frac{3}{4}$ ".
 Wood stand.
 (From the Marquis Chi collection.)

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206. **One Trumpet-shaped Bronze Vase. Chou. Chinese.**
 Tall, cylindrical, narrowing at center, with broadly flaring mouth.
 Around the center below two rings in slight relief, a band of meander design divided by two vertical ridges; another ring similar to the two higher ones, is then seen, followed by meander design which nearly covers the entire lower area.
 Hollowed base gently flared outward.
 Rich green patina.
 Height 10½".
 Wood stand bearing the seal of Emperor Ch'ien Lung, 1736-1795.
 (From the collections of Emperor Ch'ien Lung and Marquis Chi.)
207. **One Long, Narrow, Piece of Bronze. Chou. Chinese.**
 The object was doubtless once attached to some article of domestic use; it has an oblong opening at center two and one-eighth inches wide and three-eighth inches high.
 The face is elaborately decorated with t'ao-t'ieh and meander design; at the back five open loops for securing it to whatever object it was a part of.
 Green patina and earth encrustation.
 Length, 16".
208. **One Bronze Jar, with flaring mouth and base. Chou. Chinese.**
 Two looped handles project from animals' heads below mouth and have meander designs incised.
 The decorations consist of two bands, one broad and one narrow, of meander and t'ao-t'ieh design on body and one narrow band of dragon design on base. The two heads of t'ao-t'ieh on each side differ in size.
 Rich, reddish-brown and green patina.
 Inscription on inner base.
 Cracks and repaired areas.
 Height, 6".
209. **One Circular Bronze Sacrificial Jar, with wood cover. Chou. Chinese.**
 Recessed base, flaring outward and resting upon three legs with animals' heads in relief; two looped handles projected from the mouths of animals' heads with spiral ears.
 Decorated with one band of meander and five rounded areas encircling the body; both handles have incised scroll designs.
 Thick patina of dull red splashed with rich green.
 Inscription incised on inner base.
 Height above cover, 7". Diameter of mouth, 7¾".
 Carved wood stand.

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210. **One Bronze Jar, with cover and looped-handle connected to body by two undecorated rings on shoulder; the handle is decorated with four dragons in relief on ground of "thunder-clouds." Chou. Chinese.**
 The body and cover show four ridges of vertical dentated design, three bands of dragons and one of birds in relief, on finely worked ground of "thunder-clouds"; one band of vertical corrugations on body and similar corrugations on top of cover.
 The knob surmounting the cover, is cone-shaped and has six vertical lines running upward and meeting on top; two horn projections on sides of cover, one of which is broken off.
 Hollowed foot.
 Reddish-brown patina on cover and body, and beautiful malachite-green on inner cover and band of neck.
 Inscriptions in cartouche on inner base and cover.
 Height over cover, 16".
211. **One Bronze Water Bottle. Chou. Chinese.**
 Conventional water bottle form with short neck, tulip-shaped mouth and two small decorated handles reaching from shoulder to neck.
 Low basal ring.
 Heavy reddish-brown and olive encrustation.
 Height, 12".
 Wood stand.
212. **One Low, Circular, Sacrificial Bronze Jar. Chou. Chinese.**
 Flaring lip; two looped handles projecting from the mouths of animals.
 Bold meander designs surround the body; concave base decorated on outer side.
 Blue and green patina and heavy earth encrustation; areas of uncovered bronze has reddish-brown color.
 Rim damaged; crack in body on side near handle.
 Height, 2¾". Diameter at lip, 2¾".
213. **One Round, Sacrificial Bronze Jar, with cover. Chou. Chinese.**
 Two looped handles projecting from animals' mouths. The decorations consist of one band of meander design on both cover and body, also three corrugated circles around top of body.
 Deep basal ring flaring outward.
 Green patina with earth encrustation.
 Height over cover, 5¼".
214. **One Bronze Sacrificial Vase, with cover. Chou. Chinese.**
 The lower part of the body is of bulbous form and the upper part oblong; two looped handles project from animals' mouths on neck.
 Bold design of meander pattern on body, neck and cover.
 Hollow base; cup-shaped cover.
 Dark green patina and earth encrustation.
 Height over cover, 7¾".

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215. **One Circular Sacrificial Bronze Jar. Chou. Chinese.**
 Tripod-shaped; circular body with projecting lip slightly beveled, resting upon three tall legs; from the rim two pierced handles rise.
 Bands of meander design surround the body near lip. Malachite-green patina and heavy earth encrustation. Height over handles, $6\frac{5}{8}$ ". Diameter at lip, $7\frac{1}{8}$ ".
216. **One Bronze Bell, with looped handle. Chou. Chinese.**
 Bold meander designs around body.
 Green patina with earth encrustation of reddish color. Height over handle, 4".
217. **One Pair Dagger-Shaped Bronze Spear Heads, (Tsang Tow). Chou. Chinese.**
 Each spear head has four sharpened flanges and the bases are decorated with meander designs.
 Green patina and earth encrustation.
 Length, 9".
 Excavated near ancient capital of Chou, (Chien San).
218. **One Bronze Spear Head, (Go Tow). Han. Chinese.**
 The blade is decorated with an incised design of a tiger.
 Green patina.
 Length, $8\frac{3}{4}$ ".
219. **One Pair Bronze Spear Heads, (Go Tow). Han. Chinese.**
 Without decorations.
 Green patina.
 Length, 7".
220. **One Bronze Sacrificial Wine Holder, with small cover. Han. Chinese.**
 The body rests on three legs and is shaped like a goose with two wings and a tail; the neck is round and terminates in an animal's grotesque head.
 Around the mouth six small rampant tigers are incised.
 The knob of the cover is bird-shaped and it is connected by a cast double-link to a child who kneels on the back of the body in relief.
 Areas of dull red and olive patina.
 Height to top of ears, $11\frac{1}{2}$ ".
221. **One Oblong Bronze Vase. Han. Chinese.**
 Two pieced handles at ends, are attached to body and rise above mouth.
 The decorations consist of four panels of fine scroll design, surrounding birds.
 Inturning rim and four low feet.
 Green patina.
 Height over handles, $5\frac{1}{2}$ ". Length over handles at top, 11".
 Wood stand.

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222. **One Tall Bronze Arrow Holder. Han. Chinese.**
Hexagonal tower-shaped.
The base is articulated and flares outwardly; above, an open balcony from which the body tapers upward to a hexagonal boss which projects on all sides; each of its six vertical panels show animalistic designs in relief; the six sloping panels on the upper side of the boss, have scroll designs incised. At the point where the boss and body meet, a collar of double lotus-petals in relief; below the boss, the body has scroll and floral designs, while above the boss, small representations of arrow holders, inscriptions in relief and scroll designs incised, are seen.
The body is hollow and at its top turret-shaped places to receive arrows; the outer areas of these places are decorated with key design on which figures, birds and inscriptions in low relief, are quaintly placed.
Green patina and earthrust and encrustation.
Height, $21\frac{5}{8}$ ".
223. **Six Bronze Coffin Hooks and Rings. Han. Chinese.**
The hooks have articulated face plates decorated with t'ao-t'ieh's heads above each of which two snakes rise and clasp the upper plate in their mouths.
Height, 4". Width, $4\frac{1}{2}$ ".
The rings are without decoration, flat on one side and rounded on the other.
Diameter, $4\frac{1}{4}$ ".
Both hooks and rings are gilded.
224. **One Bronze Bowl. Han. Chinese.**
Circular form.
Decorated with two bands of three finely incised lines around body—one near rim, the other near shoulder.
Gilded; rich green patina and earth encrustation.
Broken en route to Detroit.
Diameter, $6\frac{7}{8}$ ". Height, $3\frac{1}{2}$ ".
Found near Sian-fu.
225. **One Small Bronze Cup. Han. Chinese.**
Circular body, slightly flaring mouth; small circular stand.
The body is decorated with finely engraved floral designs.
Original gilt and green and red patina.
Height, $2\frac{3}{8}$ ". Diameter at mouth, 2".
226. **Four Small Bronze Objects. Han. Chinese.**
The four articles are shaped alike, each cast with two hollow tubes and one oblong and one circular opening; the purpose for which these objects were used is unknown.
Gun-metal color with green patina and earth encrustation.
Size, $3'' \times 2\frac{1}{2}''$.

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227. **One Small Bronze Ring. Han. Chinese.**
Circular form, flattened on sides; undecorated.
Slight trace of green patina.
Outer diameter, $2\frac{1}{2}$ ". Inner diameter, $2\frac{1}{16}$ ".
In box with No. S. I. 260.
228. **One Bronze Tablet. Han. Chinese.**
Square form.
Decorated on one side with an inscription in twenty characters molded in relief on a recessed panel; the opposite side is encrusted with remnants of the cloth which at one time enwrapped it.
Green, red and brown patina.
 $3\frac{3}{8}$ " square.
Has an individual box.
229. **One Small Bronze Cup, with spout. Han. Chinese.**
The bowl is circular-shaped and besides the spout, three flat supports project from the rim.
Green patina and earth encrustation.
Height, $\frac{3}{4}$ ". Diameter of bowl, $2\frac{1}{8}$ ".
230. **One Bronze Ornament. Han. Chinese.**
Long, narrow form enlarged at one end; cast hollow.
The enlarged end is modeled to represent a dragon's head.
Green patina and earth encrustation.
Length, $10\frac{3}{8}$ ".
Has an individual box.
231. **One Bronze Cash. Han. Chinese.**
Circular form with round opening at the center.
Relief decorations on both sides.
Green and brown patina.
Diameter, $2\frac{1}{4}$ ".
232. **One Small, Bronze Ink Well, with cover. Han. Chinese.**
The body is round and has attached on one side a rest two and one-half inches long decorated at one end by an animalistic-head, and at the other by a flattened area divided by a ridge at center.
Dark red and brown patina.
Body $1\frac{1}{2}$ " high. Diameter, 1".
Wood stand.
233. **One Small, Ovoid Bronze Jar, with cover. Han. Chinese.**
The body is without decoration; the base is slightly recessed.
Two small eyelets on shoulder near rim, used for fastening the cover, which has two animalistic-heads on rim with holes through neck for fastening to body.
Dull green patina with earth encrustation of reddish shade.
Height over cover, $2\frac{1}{2}$ ". Diameter at mouth, $1\frac{1}{4}$ ".

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234. **One Bronze Censer, with cover. Han (?). Chinese.**
 Circular body, slender stem and conical cover.
 The body has encircling lines in relief; the base dragons in relief; the cover is of the "hills surrounded by waves" type with elaborate hunting-views, including men, animals, trees, etc.
 Dull, reddish patina.
 Height over cover, 7".
 (This specimen is called Han, but it may be an imitation made in the time of Ch'ien Lung.)
235. **One Bronze Sacrificial, Hanging, Wine Holder, with handle. Tang. Chinese.**
 Designed to represent the prow of a boat, and decorated with a strongly modeled dragon whose head appears near lower edge, while the body coils over both sides in high relief.
 At the rear end a winged animal in full relief, climbs upward, holding in his mouth a ring to which the handle is connected; the handle terminates at both ends in animalistic-heads; at the front end a standing bird, bent backward, becomes a part of the handle.
 Delicate scroll designs incised and inlaid with silver, appear on surface.
 The ring for connecting handle with body at one end is newly made; the cover is of modern manufacture.
 Rich red, brown and green patina.
 Length of body, lower outside measurement, 14".
236. **One Egg-shaped Bronze Jar, with cover divided equally in two halves. Sung. Chinese.**
 Besides the three feet on which the jar rests, the cover has three similar feet, and the lower half has two arm-like projections on each side near mouth. The outside surface is entirely covered with decorations in bands of rectangular scroll designs, inlaid in silver and green enamel (malachite). The two central bands of rectangular design are divided in pyramidal form reversed alternately.
 Red and olive patina.
 Height between extreme ends of upper and lower feet, 10".
 Elaborately carved dark wood stand.
237. **One Miniature Bronze Jar, with cover and twisted handle. Sung. Chinese.**
 Bulbous body, hollowed base.
 The exterior is decorated with various designs, including one band around body and another on cover of short-legged grotesque animals, all incised and inlaid with gold and silver.
 Rich dark green patina.
 Height over handle, 4¼".
 Wood stand.
238. **One Bronze Hook or Clothes-fastener. Han. Chinese.**
 Button near one end, hook at the other.
 Decorated with two relief lines running lengthwise.
 Green patina and earth encrustation.
 Length, 4¾".

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239. **One Small Bronze Hook or Clothes-fastener. Sung. Chinese.**
 Button near one end, hook at the other, the hook itself being shaped to represent a serpent's head.
 Decorated with scroll design incised and inlaid with silver.
 Green patina and earth encrustation.
 Length, 2".
240. **One Bronze Hook or Clothes-fastener. Sung. Chinese.**
 Button near one end, hook at the other.
 Decorated with two raised lines running lengthwise.
 Light green patina.
 Length, 5".
241. **One Bronze Axle Cap. Chou. Chinese.**
 Cylindrical-shape; an enlarged boss surrounds the body three and one-quarter inches from the outer end.
 Decorated with scroll designs inlaid in silver.
 Green and dull red patina.
 Length, 6½".
242. **One Bronze Axle Pin. Han. Chinese.**
 Cast in form of a tiger's head.
 Open loop at top; space below ears, also hole in opposite end to hold fasteners.
 Green patina.
 Length, 4".
243. **One Bronze Axle Cap. Han. Chinese.**
 Half round, tapered and open at each end.
 Decorations in bold relief of t'ao-t'ieh and so-called feather or plant designs, with meander lines.
 Two open loops on side and one hole for fasteners.
 Green patina and earth encrustation.
 Length, 4⅝".
244. **One Bronze Axle Cap. Han. Chinese.**
 Half round, tapered and open at each end, with decorations incised of t'ao-t'ieh and so-called feather or plant designs, and meander lines.
 Two open loops on side and one hole for fasteners.
 Green patina.
 Length, 4¼".
245. **One Bronze Axle Cap. Chin. Chinese.**
 Circular form, tapered toward the outer end which is closed.
 Decorations in relief of t'ao-t'ieh and the so-called feather or plant-leaf designs, all of which show meander lines.
 Four openings for fasteners.
 Green patina and earth encrustation.
 Length, 8⅛".

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246. **One Short, Bronze Axle Cap. Chin. Chinese.**
 Circular, tapered toward the outer end which is closed and expanded.
 Decorations in low relief of t'ao-t'ieh and so-called feather or plant-leaf designs with meander lines.
 Two openings for small fasteners.
 Green patina.
 Length, $3\frac{1}{4}$ ".
247. **One Bronze Axle Cap. Chin. Chinese.**
 Circular form, tapered toward the outer end which is closed.
 Decorations in finely drawn low relief of t'ao-t'ieh and the so-called feather or plant-leaf designs, which include meander lines.
 Four openings for fasteners.
 Green patina.
 Length, $8\frac{1}{8}$ ".
248. **One Bronze Axle Cap. Chin. Chinese.**
 Circular form, tapered toward the outer end which is closed.
 Decorations in finely drawn low relief of t'ao-t'ieh and the so-called feather or plant-leaf designs, which include meander lines.
 Four openings for fasteners.
 Green patina.
 Length, $8\frac{1}{8}$ ".
 (Mate to No. S. I. 247.)
249. **One Bronze Axle Cap. Chin. Chinese.**
 Circular, tapered toward the outer end which is closed and broadly expanded.
 Decorations in relief with designs of animals, the so-called feather or plant-leaf, and meander lines.
 The design on end is boldly modeled.
 Green patina and earth encrustation.
 Length, $3\frac{5}{8}$ ".
250. **One Bronze Axle Cap. Chin. Chinese.**
 Circular, tapered toward the outer end which is closed and broadly expanded.
 Decorations in relief with designs of animals, the so-called feather or plant-leaf, and meander lines.
 The design on end is boldly modeled.
 Green patina and earth encrustation.
 Length, $3\frac{5}{8}$ ".
 (Mate to No. S. I. 249).
251. **One Bronze Axle Cap. Chin. Chinese.**
 Circular form, tapered toward the outer end which is closed and bears on its face a small medallion-like design.
 The remaining decorations consist of four plain feather designs which extend a little over half the length of the object.
 Bright green patina and earth encrustation.
 Length, $8\frac{3}{4}$ ".

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252. **One Bronze Axle Cap. Chin. Chinese.**
Circular form, slightly tapered, closed at one end.
Decorations of incised triangular and key designs around body and of circles on outer end.
Green and reddish-brown patina and earth encrustation.
Length, $4\frac{1}{8}$ ".
253. **One Bronze Mirror. Han. Chinese.**
The back is moulded in relief with decorations as follows: In the center an oval knob, perforated for a cord, is surrounded by a circular row of small dots; next to it a broad band of decorations including a horse and chariot, three groups of three figures each, and four nipples; then two narrow bands follow, one of inscription, the other of small vertical lines. Beyond this point the metal thickens gradually to the rim, and its surface is decorated with one band of tooth design and one band of incised design.
Green patina and earth encrustation; bright reflective areas on face.
A crack three inches long, extends inwardly from rim.
Diameter, 9".
254. **One Bronze Mirror. Han. Chinese.**
The back is moulded in relief with decorations as follows: In the center an oval knob, perforated for a cord, is surrounded by a circular row of small dots, next to which is a broad decorative band separated in five panels by nipple designs. In one panel a running horse with a standing rider, is chased by a tiger; in another two kneeling figures; the two remaining panels contain figures and animals. Two narrow bands, one of Chinese characters and one of vertical lines, complete the decorating of the lower plane. From this point to the rim, the metal thickens and is covered by a narrow band of tooth and a wider band of animalistic designs.
Dark green coloring and earth encrustation on back; the face is comparatively smooth, of dark tone with traces of light green patina.
Diameter, $8\frac{3}{8}$ ".
Has an individual box.
255. **One Small Bronze Mirror. Han. Chinese.**
Circular form, thinly cast, beveled edge.
In the center an oval knob, perforated for a cord, surrounded with scroll designs and two ancient Chinese characters, all drawn in fine lines and cast in low relief.
Green patina and earth encrustation on face and back.
Diameter, $3\frac{5}{8}$ ".
Has an individual box.
256. **One Very Small Bronze Mirror. Han. Chinese.**
Circular form, thinly cast.
Within the recessed back a tiny knob, perforated for a cord, and surrounded by three horses in low relief.
Earth encrustation on back.
Diameter, $1\frac{1}{2}$ ".

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257. **One Bronze Mirror. Han. Chinese.**
 Circular form, beveled edge.
 In the center an oval knob, perforated for a cord, surrounded by a medallion design, including an outer and inner concentric circle; the outer circle is incised and surrounds eight points of the design, while the inner circle is in low relief and surrounds four points of the design.
 Black finish, with silvery areas on face.
 Diameter, $6\frac{3}{8}$ ".
 Has an individual box.
258. **One Bronze Mirror. Han. Chinese.**
 Circular form, slightly beveled edge.
 An oval knob at center, perforated for a cord.
 The decorations consist of a four-pointed scroll design around the knob in low relief, and a band of half-circles around the edge in higher relief.
 Heavy green and blue encrustation on face and less of the same encrustation on back.
 Diameter, $3\frac{1}{2}$ ".
 Has an individual box.
259. **One Bronze Mirror. Han. Chinese.**
 Circular form, slightly beveled edge.
 In the center an oval knob, perforated for a cord.
 The entire space between the knob and the outer edge, is decorated with a succession of eight separate ornamental bands which are separated from each other by concentric rings. Two of these bands show small nipple designs, another band Chinese characters, while the other band consists solely of scroll work.
 Green and reddish-brown patina and earth encrustation; small areas of silvery surface on face and back.
 Diameter, $7\frac{3}{8}$ ".
 Has an individual box.
260. **One Small Bronze Mirror. Han. Chinese.**
 The knob rises from the center of the back and is surrounded first, by a band of irregular design which is followed by a second band of decoration which includes four characters, separated by four nipples.
 Enlarged edge.
 Rich blue and green patina and earth encrustation on both sides.
 Diameter, $2\frac{5}{8}$ ".
 In box with No. S. I. 227.
261. **One Bronze Mirror. Han. Chinese.**
 Circular form, thinly cast.
 A small knob, pierced for a cord, rises from the center and is surrounded by floral designs and one circular row of dots; all in exquisitely fine modeling on a plane slightly lower than the rim.
 Heavy green and reddish-brown patina.
 Diameter, $5\frac{1}{4}$ ".
 Has an individual box.

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262. **One Bronze Mirror. Han. Chinese.**
From the center of the low plane of the back, a small knob rises and the surrounding space extending to the rim is completely covered with designs of foliage and flowers of minute detail in beautiful low relief. The rim is foliated and considerably thickened.
Green patina and earth encrustation.
Diameter, $6\frac{5}{8}$ ".
Has an individual box.
263. **One Bronze Mirror. Han (?). Chinese.**
The knob is surrounded by twelve small Chinese characters and an equal number of low nipples, all enclosed within a square space; around this square designs of animals, birds and nipples, surrounded by a circular band of vertical lines.
The outer and higher plane slopes gently inward and has two circular bands of ornamentation, the outer consisting of scrolls and the inner or triangular-shaped points.
The rim shows some erosion.
Fine craftsmanship—said to have been cast in the Imperial Foundry.
Rich black patina—small areas of green.
Diameter, $6\frac{1}{2}$ ".
264. **One Bronze Mirror. Chin. Chinese.**
Circular form, edge foliated and thickened.
The decorations are in relief on a recessed plane, and consist of a tree and three groups of small figures numbering seven people in all.
Dark green patina and earth encrustation.
Diameter, $4\frac{1}{2}$ ".
Has an individual box.
265. **One Bronze Mirror. Tang. Chinese.**
Circular form, beveled and slightly foliated edge.
From the center of the lowered plane of the back, rises a knob, perforated for a cord; within a small space centered by the knob, three small floral designs appear surrounded by a twisted wreath. The large space outside of the wreath and within the thickened edge, contains six large floral designs.
Green patina and earth encrustation, with areas of silvery metal on face and back.
Diameter, $8\frac{1}{2}$ ".
Has an individual box.
266. **One Bronze Mirror. Tang. Chinese.**
Circular form, thickened and foliated edge.
From the center of the lowered plane of the back, a rounded knob, perforated for a cord; a standing figure of a man and other designs in high relief.
Dark blue patina and rough areas of earth encrustation.
Diameter, 7".
Has an individual box.

Miscellaneous

267. **One Bronze Mirror. Tang. Chinese.**
Around the knob which rises from the back, a low circular plane is decorated with designs including a garden rock, banana-tree, other plants, and many storks flying and standing. The designs are strongly moulded and cast in high relief.
Circular, beveled rim of increased thickness.
Green and red patina.
Diameter, 8".
Has an individual box.
268. **One Bronze Mirror. Tang. Chinese.**
Circular form, edge foliated and thickened.
From the center of a low circular plane, the knob, pierced for a cord, rises surrounded by two phoenix and two budding plants in relief; on the outer plane, which is higher, eight cloud designs in relief.
Silvery reflective surface with small areas of reddish-brown and green patina.
Diameter, 5".
Has an individual box.
269. **One Bronze Mirror. Tang. Chinese.**
The knob rises from the center and is surrounded by two clusters of flowering plants, in the larger of which two pheasants perch holding waving cords with tassels in their beaks; in the smaller cluster two small birds unite in holding over their heads a blossom with foliage. The lower plane on which the before named decorations are cast in high relief, is surrounded by a narrow concentric circle, beyond which on a higher plane, blossoms appear.
Foliated rim with thickened edge.
Gun-metal color.
Diameter, 8".
Has an individual box.
270. **One Bronze Mirror. Tang. Chinese.**
The back is decorated in relief with a tree, from the trunk of which the knob rises; on the right of the tree a flying figure with long flowing draperies; beneath her a jumping frog; on the opposite side of the tree a rabbit working at a churn.
The higher plane is decorated with a band of flying insects.
Foliated rim with thickened edge.
Thickly cast; dark gun-metal color.
Diameter, 5 $\frac{3}{4}$ ".
Has an individual box.

Miscellaneous

271. **One Bronze Mirror. Tang. Chinese.**
Circular form, edge foliated and thickened.
The knob, which is pierced for a cord, is modeled through the trunk of a tree which rises from the center of the lower plane, and shows on one side of the tree a figure wearing flowing garments and on the other side of the tree a rabbit pounding rice and a dancing frog; on the outer and higher plane, eight clouds—all decorations are in relief.
Gun-metal color with small areas of green patina.
Diameter, $5\frac{3}{4}$ ".
272. **One Bronze Mirror. Tang. Chinese.**
Circular form, edge foliated and enlarged.
Beautiful decorations in relief on a recessed plane, consisting of two phoenix, two animals, cloud designs and a pierced knob for receiving a cord.
The face has many blisters on its surface; green and reddish rust-colored patina on black surface.
Diameter, $6\frac{1}{2}$ ".
273. **One Bronze Mirror. Tang. Chinese.**
Circular form, edge thickened and beveled.
The rounded knob, pierced for a cord, rises from the center of the lower plane and is surrounded first, by three fine concentric rings, next by a very narrow band of simple design followed by two additional concentric rings, after which appears the principal decoration which consists of a band showing six grotesque animals and six nipple designs; a band of scroll design encircles the upper and outer plane.
Dark grey reflective color on face; brownish patina on reverse.
Diameter, $4\frac{1}{2}$ ".
274. **One Bronze Mirror. Tang. Chinese.**
Circular form, edge thickened and slightly beveled.
The large rounded knob, pierced for a cord, rises from the center of the lower plane and is surrounded by many figures, birds, animals and inscriptions, the latter are within twelve small square panels; on the higher plane of the rim, two bands of decoration—one of minute clouds, the other of birds and grotesque animals. All the decorations are in relief and excellently modeled.
The face is deeply scratched; black reflective surface, the reverse highly polished.
Diameter, $5\frac{1}{2}$ ".
275. **One Bronze Mirror. Chinese.**
The back is deeply recessed; the knob rises from the center and is surrounded by a band of twelve dots, two circular raised rings and a band of characters enclosed by finely moulded rings.
Enlarged edge.
Heavy green patina and earth encrustation on both sides.
Diameter, $5\frac{1}{4}$ ".
Has an individual box.

Miscellaneous

276. **One Bronze Relief Statuette. First Sung. Chinese.**
 Buddha in full relief, sits upon a square throne, the upper edge of which shows an incised scroll design. Buddha's hands are clasped together at his waist, his feet are folded beneath him and his garments, which cover his entire body, are indicated by many graceful lines in low relief. The throne is built upon a four-legged pedestal which bears an incised inscription on one of its hind legs.
 The shield is detachable and its front shows three small seated Buddhas in relief and elaborate flame designs incised; the back of the shield has an incised inscription. Originally the surface was completely gilded, but now much of it is missing and some earth encrustation has attached.
 Height, $11\frac{1}{2}$ ".
 Made in the Lu Choa period.
277. **One Small Bronze Relief Statuette. Sui, time of Emperor Lu Choa. Chinese.**
 Buddha stands in relief on a lotus-throne in the center; at each side an attendant stands above guardian lions. On the face of the pointed shield, three heads rise above lotus-buds, all in relief; the front of the shield is without decoration.
 Oblong pedestal showing an inscription on back and both ends; the bar which connected the two left legs of the pedestal is missing.
 Gilded.
 Height, $4\frac{1}{2}$ ".
278. **One Bronze Statuette in full Relief. Early Wei, time of Emperor Lin Choa. Chinese.**
 Kwanyin stands in full relief on a lotus-pod holding a ribbon of her headdress in her right hand which is up-raised, and a long-necked vase in her left hand which is extended downward; her headdress, necklace and garments fall in graceful folds. The front of her head-dress displays a small standing Buddha; at the back of head a small projection with hole to receive a shield which is now missing.
 The original pedestal is gone and one of rock "Mano" has been substituted.
 The surface was once gilded, but much of the gilding has been destroyed.
 Height from bottom of rockbase to top of headdress, $8\frac{3}{4}$ ".
279. **One Bronze Statuette in full Relief. Early Wei, time of Emperor Lin Choa. Chinese.**
 Kwanyin in full relief is seated upon a high throne holding an object in her right hand.
 The two front legs of the pedestal are joined together, while the two hind ones are separate; without inscription.
 Gilded.
 Height, $5\frac{7}{8}$ ".

Miscellaneous

280. **One Bronze Relief Statuette. Wei. Chinese.**
 Two figures stand upon a tapering pedestal with four legs, which is decorated in front with one band of vertical lines and three panels of diaper pattern, while the three other sides of the pedestal have inscriptions incised.
 A double pointed shield with flame design, rises behind the figures from their ankles upward.
 The entire surface was once gilded, but some of it on front of pedestal has peeled off.
 Height, 5¾".
281. **One Bronze Relief Statuette. Wei. Chinese.**
 Two figures stand in relief on lotus-buds before separate pointed shields; each have their right hands extended upward, palms open outward.
 The front of the shields are decorated with flame designs in low relief; the back of the shields each show a figure also in relief.
 The pedestal has four legs with decorative designs on the front and lengthy inscription on back and one end.
 Gilded.
 Height, 6¼".
282. **One Bronze Relief Statuette. Wei. Chinese.**
 Two figures are seated in relief upon an undecorated oblong throne with a single pointed shield behind them; the front of the shield is decorated with flame and other designs, while the back thereof shows a seated figure incised.
 Four-legged pedestal with inscription on back and both ends.
 Gilded.
 Height, 4¾".
283. **One Bronze Relief Statuette. Wei. Chinese.**
 Two figures are seated in relief upon an undecorated oblong throne; behind them a single pointed shield, decorated on front with flame and other designs, and on back with a seated figure incised.
 The pedestal has four legs, is undecorated and has an inscription on back and one end.
 Thinly cast; gilded.
 Height, 5".
284. **One Bronze Relief Statuette. Wei. Chinese.**
 Kwanyin stands upon an open lotus-throne which crowns a tapering four-legged pedestal.
 The pedestal shows a band of scroll design on its front, and incised inscription on its other sides. Kwanyin holds a long-stemmed lily in her right hand and her scarf in her left.
 A halo and flame designs decorate the front of the pointed shield behind her; the reverse of the shield shows another figure of Kwanyin incised, holding a long-necked vase in her right hand.
 The entire surface was once gilded, but some of the gilding has worn off.
 Height, 7".

Miscellaneous

285. **One Fragment of a Bronze Relief Statuette. Wei. Chinese.**
 Two figures with hands clasped together, sit in relief upon an oblong throne; their draperies fall gracefully before the face of the throne.
 A single shield rises behind the figures and shows incised halos and other incised designs; the top is broken off.
 Very little of the oblong base remains; an inscription delicately engraved, crosses its face.
 Gilded.
 Height, $5\frac{3}{8}$ ". Width of shield, $5\frac{1}{8}$ ".
286. **One Small Bronze Relief Statuette. Wei. Chinese.**
 A figure stands in relief upon an oval-throne holding a long-stemmed lily in his right hand.
 The front of the pointed shield is decorated with halo and flame designs; the back of the shield is without decoration.
 The pedestal has four legs flaring outward and shows a scroll design on front; the back and two ends of pedestal have inscription.
 Gilded.
 Height, 6".
287. **One Bronze Relief Statuette. Wei. Chinese.**
 Kwanyin stands upon a lotus-throne in relief; her right hand is raised palm open outward; her draperies finely modeled, fall gracefully in front and at each side of her.
 Behind her, a pointed shield, the front of which is decorated with flame and other designs, partly incised and partly in low relief; the back of the shield is without decoration.
 The pedestal has four legs; the back and one end bears an inscription.
 Gilded.
 Height, $7\frac{3}{8}$ ".
288. **One Bronze Relief Statuette. Wei. Chinese.**
 Buddha stands upon a lotus-throne which rests upon a broken pedestal; his hands extend before him and both palms open outward; his crown is low and his draperies which cover his entire body, fall low in graceful folds. The shield which rises from his feet behind him, tapers leaf-shaped to a slender point; its face has scroll and flame designs and at the top a seated Buddha is seen, all incised.
 Fine workmanship and thin casting.
 Wooden stand fitted to broken pedestal.
 Height from bottom of stand to top of shield, $10\frac{5}{8}$ ".
289. **One Bronze Statuette in full Relief. Wei. Chinese.**
 Da nichu Kwannon sits upon a square throne with both hands clasped together in front; below her hands her robe falls in graceful folds to the edge of the throne. Two projections at back for attaching a shield.
 Olive and reddish-toned patina.
 The throne and figure rest upon a four-footed base, two sides of which have incised inscriptions.
 Height, 12".

Miscellaneous

290. **One Bronze Statuette. Wei. Chinese.**
 The design represents a tree with spreading branches in which seven Buddhistic deities are seated.
 Heavily gilded.
 Oblong base.
 Height of base, $1\frac{1}{8}$ "; length of base, $4\frac{1}{2}$ ".
 Height bottom of base to top of central figure, $3\frac{3}{4}$ ".
291. **One Small Bronze Relief Statuette. Late Wei. Chinese.**
 Kwanyin stands in full relief upon a lotus-throne; she holds her drapery in her right hand which is raised to her shoulder; her left hand holds a vase; she wears a double-necklace and her draperies hang gracefully at either side.
 A projection extends at the back of her head for holding a shield, which latter is missing.
 Gilded.
 Height, $2\frac{5}{8}$ ".
292. **One Small Bronze Relief Statuette. Tang. Chinese.**
 Buddha is relief, sits low on the pedestal which has two broad feet only.
 Behind Buddha a pointed shield rises, on the face of which numerous small figures are seen in very low relief; the back of the shield is cast to represent an interior of a rock-hewn temple.
 The design includes many figures, the two larger ones being shown in a recessed niche at the base.
 Copper-colored patina covers the entire surface.
 Height, $3\frac{7}{8}$ ".
293. **One Fragment of a Bronze Statuette in full Relief. Sung. Chinese.**
 A sage stands in full relief on a throne which has been badly damaged; his hands are folded in front; his beard is long and his draperies fall in graceful lines; he wears a cap.
 Green patina and earth encrustation.
 Height, $5\frac{1}{4}$ ".
294. **One Ancient Bronze Statuette in full Relief. Chinese.**
 Buddha sits upon an articulated throne, which in turn rests upon an oblong base with four legs; Buddha's right hand is extended forward with palm open outward; his left hand clasps his knee.
 A pierced halo with flaming edge, behind his head.
 Green and blue patina.
 Inscription incised on three sides of the base.
 Height, $10\frac{1}{4}$ ".

Miscellaneous

295. **One Ancient Bronze Relief Statuette. Chinese.**
 Kwanyin stands upon a dome-shaped throne having three relief decorations; her girdle passes through her right hand, and in her left she holds a bottle-shaped vase; the draperies at both sides fall below her feet. A decorated shield with perforations, rises behind and above her head.
 Dull patina and traces of gilt.
 Hollow base with two openings in front, and incised inscriptions on three sides.
 Height, 10".
 New wood stand.
296. **One Small Bronze Relief Statuette. Chinese.**
 Kwanyin stands upon an oval throne which rests upon a double base; her robes descend in graceful folds below her feet; her right hand is raised toward her right shoulder.
 Traces of ancient gilt.
 An incised inscription on two sides of the base.
 Height, 4¼".
297. **One Bronze Statuette in full Relief, (imitation). Japanese.**
 Niorin Kwannon wearing a crown, sits upon a high throne with right leg crossing her left; her head inclines gently forward and the two forefingers of her right hand touch her face; her left hand rests upon her right ankle where it crosses the other leg; her draperies fall gracefully over all sides of the throne.
 Height, 14".
 (Made by the noted copyist, Hariji of Nara, from an ancient original in the Imperial Collection.)
298. **One Gourd-shaped Bronze Flower Jar. Japanese.**
 Dull red and brown patina.
 Height, 8¾".
 (Said to have been presented by Koyetsu to the temple Daitokugi.)
299. **One Sword-hilt Ornament. Bronze. Japanese.**
 Oblong shape.
 Articulated and modeled with the head of a phoenix holding a pearl in its beak.
 Gilded.
 Diameter, 2⅜". Height, 2¾".
300. **One Trumpet-shaped Cloisenné Vase. K'ang Hsi, 1662-1722. Chinese.**
 With vertical dentated ridges reaching from base to center.
 The inlaid decorations are archaic scroll, palm-leaf and floral designs in polychrome on azure-blue ground. A flower-holder shaped like a lotus-pod, fits the inner shoulder.
 A relief inscription within the hollowed foot states that the vase was made by order of the Emperor K'ang Hsi.
 Height, 12⅛".
 Wood stand.
 (From the collection of Marquis Chi.)

Miscellaneous

301. **One Castiron "Ho Fu," (Tiger). Han. Chinese.**
 Formed to represent a crouching tiger and cast in two separate halves.
 Inscriptions incised and inlaid with silver on back and one side.
 Length, 3".
302. **One Metal Box, with eight moveable drawers. Japanese.**
 Oblong, with one handle on each end and two doors at front with lock.
 Elaborate decorations within and without in various mediums, including etching, lacquer and relief metal work; the design on the inner surface is floral.
 Height, $3\frac{5}{8}$ ". Width, $5\frac{7}{16}$ ".
 Wood stand.
303. **One Small Seated Kwannon, (Metal), within a metal case. Japanese.**
 Kwannon rests upon a lotus-throne, both hands extended, the right one slightly raised.
 The doors of the case show incised scroll decorations.
 Height outside of case, $3\frac{1}{2}$ ".
304. **One Metal Ornament. Japanese.**
 Cast hollow and modeled to represent two miniature musical instruments—a Koto lying across the end of Biwa.
 Gilded.
 Length, 7". Width, $2\frac{1}{8}$ ".
305. **One Relief Sculptured Tablet, in White Marble. Wei. Chinese.**
 Buddha with the palms of both hands open outward, sits upon a high throne, the front of which is decorated with two guardian lions and two kneeling figures. On either side of the principal figure a standing Kwanyin, both of whom hold objects in both hands—the Kwanyin at Buddha's right is shown full length, the one on the opposite side is shown in three-quarter length only. On the shield a halo incised in outline.
 Height, $14\frac{1}{2}$ ".
306. **One Relief Sculptured Tablet, in White Marble. Wei. Chinese.**
 A figure of Kwanyin standing upon a lotus-throne which rests upon an oblong base; she holds a lotus-bud in her right hand and another object in her left hand which hangs below her waist. Her draperies fall in graceful folds over the lotus-throne, both right and left. A plain shield rises behind the figure, the top of which is broken.
 The base shows a seated figure holding with both hands a tray on which a religious symbol rests; also two guardian animals are seen. The three remaining sides of base have incised inscriptions.
 Height over repaired top of shield, 13".

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307. One Relief Sculptured Tablet, in Cream-colored Marble, with pale greenish tone. Wei. Chinese.

On the front of the base, six figures kneel in a worshipful attitude before a religious symbol. Beside each of the six figures a long-stemmed lotus is seen; above the heads of these worshipers, two larger sized deities cut in high relief, kneel within railings which project before them—each holds a symbol with one hand. Beside the two figures a leaf-shaped shield rises; upon this shield five attendants in smaller scale stand. Above the heads of the two central figures canopies descend; above the canopies a roof of Han design; above the roof two figures with garments flowing upward over their heads and meeting at the pointed end of the shield. Both edges show scroll designs incised.

On the reverse, a figure of Buddha with right hand raised, palm open outward, sits before a shield of flame design. On each side of the Buddha an attendant stands holding a long-stemmed lotus. The designs, as well as some other representations of flowers, rocks, etc., are all incised.

Slight damages at edges and three checks or seams elsewhere.

Height, 18 $\frac{5}{8}$ ".

With modern wood base and stand.

308. One Relief Sculptured Tablet, in Yellow Marble, delicately speckled with darker tones. Wei. Chinese.

On an oblong base beautifully decorated with small figures, lotus-plants and other designs, a seated figure of Kwanyin in full relief, with her right leg crossing her left, her right hand raised to her face and her left hand resting over her left knee. Graceful draperies; the ends of the sash fall to the top of the base, where they are upheld by two small figures cut in relief on the right and left sides of the base.

Behind her two sacred-trees with interlocked trunks, spread their branches over head; the leaves are delicately modeled and a halo is worked among them.

Traces of tinting appear in various places.

Two areas of considerable size of the foliage forming the shield are broken and missing. The fingers of both hands are also slightly damaged.

Without inscription.

Height, 13".

Miscellaneous

309. **One Relief Sculptured Tablet, in Light Yellowish Marble. Wei or early Tang. Chinese.**
 Buddha sits in the center with his feet crossed in front; the palms of both hands open outward.. Behind him a leaf-shaped shield on which numerous designs are cut in low relief, including six disciples of Buddha standing upon lotus-buds; behind Buddha's head a floral halo; about the halo figures, animals, birds and a pair of kyilins and seven additional heads of kyilins without bodies. On the front of the base supporting Buddha's throne, numerous sitting and standing figures and two guardian lions are seen. Both edges show incised scroll designs.
 On the reverse, the following decorations, all of which are incised: A tall figure of Buddha standing before a shield, his right hand raised, palm open outward showing the wheel-of-life drawn thereon, and his first finger and thumb meeting. The pattern of his robe includes many small figures and numerous other designs. The fingers of both hands are damaged; additional injury on lower front edge.
 Height, 37".
 With modern wood stand.
310. **One Relief Sculptured Tablet, in Grey Marble. Early Tang. Chinese.**
 Kwanyin rests upon a throne which projects from the front of a shield; her right arm rests upon her right knee; the ribbons of her headdress fall in graceful folds over each shoulder, and her girdle extends downward over the face of the throne.
 The base and shield are of unusual thickness and bear numerous decorations, including many figures, waves and guardian animals; a number of the latter crouch on ledges sculptured in both edges of the shield—many of the smaller figures appear in groups on the face of the upper part of the shield.
 Traces of paint and gilding.
 The back of the base and a part of the shield have been chiseled away, leaving an opening in the shield behind the principal figure.
 The right hand of Kwanyin is missing and a wooden one has been substituted.
 Height, 39½".
 (From the Province of Shensi.)
311. **One Relief Sculptured Tablet, in White Marble. Tang. Chinese.**
 A figure of Kwanyin with the palms of both hands open outward, accompanied by two attendants, stand upon lotus-thrones which rest upon a recessed base, the front of which is decorated with a seated Kwanyin with hands folded in front, two guardian lions and four standing attendants.
 Behind the principal figures a pointed shield rises, the face of which is decorated with scroll designs and halos; and near the top, with four small figures and a pair of dragons surrounding a religious emblem. An inscription is incised on the back of the base.
 Height, 23".

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312. **One Relief Sculptured Tablet, in White Marble. Chinese.**
Sculptured to represent a seated Kwanyin with her right foot resting upon her left knee; her left foot supported by a lotus-bud; in her right hand an emblem. On each side of Kwanyin an upright column around which a dragon ascends.
Above Kwanyin three seated, three standing and two flying figures with flame and other designs.
The base is square and has a standing figure at each corner and a seated figure in the center of the front panel. The back of the base has an incised inscription, above which two conventionalized trees cut in low relief, spread their branches and foliage over the articulated space.
Height, 37¼".
313. **One Piece of Sculpture, in Dark-colored Foliferous Stone. Han. Chinese.**
Cut in circular shape with round edge, and from which three pieced projections extend to receive small suspension chains or cords.
A circular line is cut on both top and bottom in relief, and two circular grooves surround the outer edge. The upper and lower edges are both decorated with fine scroll designs in low relief.
Diameter, 5½".
314. **One Pestle in Pale, Yellowish-green Stone called "Yawo San." Han. Chinese.**
Shaped in hatchet form without an opening for handle. The two principal panels on each side show large character-like designs in low relief, and in one of the four panels meander lines incised also appear. The narrower panel on each side at top has scroll designs incised and a circular hole is cut through the object at center of the upper panel.
Brown patina.
Length, 4⅞".
315. **One Relief Sculptured Tablet, in Hard, Gray Stone. Of the time of the Emperor Wu Ti, 502—550. Chinese.**
Buddha sits with the palms of both hands open outward; his garments fall gracefully over the front of his throne.
Behind him a leaf-shaped shield rises, the back of which bears an inscription.
The figure of Buddha was once covered with black lacquer, which was afterwards gilded.
Traces of red and green paint on shield.
The tip of the shield is broken.
Height, 13".

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316. **One Piece of Sculpture, in Hard Stone. Wei. Chinese.**
 Buddha sits on a throne with his right hand raised, the index finger pointed upward; below him a lion and one figure of a man; above him two standing figures with hands clasped together in adoration and a small seated Buddha.
 On the right edge and corner three standing figures, and on the opposite edges one standing figure, all with hands clasped together in front.
 The spaces for all of the figures are recessed.
 The back is roughly rounded, suggesting that the whole piece was cut out of some rock-hewn temple.
 The front is covered with dark red lacquer.
 Height, 19½".
317. **One Piece of Sculpture in Hard, Dark Stone. Wei. Chinese.**
 Triangular form.
 On the face in a recessed space, a seated figure is seen on a high throne accompanied by two standing figures on each side.
 The projecting surface around the panel shows inscriptions at each side and a floral decoration at the top.
 On the reverse, a pagoda in relief, and lengthy inscriptions incised.
 Relief decorations which formerly appeared on the face at top, have been hewn away.
 Height, 14".
318. **One Piece of Rock Sculpture. Wei. Chinese.**
 A fragment from the interior of a rock-hewn temple at Lung-men.
 The decorations consist of six rows of miniature, seated Buddhas.
 Size, 13"x14"—3½" thick.
319. **One Large Head of Buddha, in Dark-colored Stone. Tang. Chinese.**
 Broken off of body near chin. Lower lobes of each ear broken off.
 Circular, recessed space in forehead for a jewel.
 Gray patina; iron-colored area on hair.
 Height, 13½".
320. **One Relief Sculptured Tablet, in Hard, Grey Stone. Tang. Chinese.**
 Amida seated upon a high lotus-throne holding an object in both hands before him; the shape of the object has been destroyed by breakage; his garments fall gracefully over the throne.
 The front of the base shows a recessed space, the two edges of which have incised scroll designs.
 The reverse is roughly rounded, suggesting that the whole piece was cut out of some rock-hewn temple.
 Without inscription.
 Height, 14".
 (From an old temple named "Siang Chi-tsu," located about six English miles north of Sian-fu, the pagoda of which still exists, but the temple proper is destroyed.)

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321. **One Head and Bust of Kwanyin, (fragment), in Hard, Dark Stone. Tang. Chinese.**
 Modeled in full relief.
 Her head inclines gently towards the right; her hair is arranged in attractive folds around her forehead and in loops below each ear; it is combed high on top of her head and ringlets fall to each shoulder. A jeweled necklace with long pendants, hangs from her neck. Both arms are broken off; the head is damaged, and from the waist downward all is missing.
 Cream-colored patina.
 Height, $9\frac{1}{2}$ ".
 Wood, velvet-covered, stand.
322. **One Small, Carved Stone. Sung. Chinese. Known in China as "Chicken-blood Stone."**
 Low, circular form with landscape design and flying bats and clouds engraved in an uneven plane, on upper surface.
 Diameter, $3\frac{3}{4}$ ".
323. **One Piece of Sculpture, in Hard, Dark-colored Stone. Sung. Chinese.**
 Oblong form.
 Decorated with a band of scroll design and another of lotus-leaves around its four sides; above these bands of decoration at one end, two reclining lions in bold relief; between the two lions a panel in which a running hare is modeled in low relief.
 The object was used as an ink-grinder at the temple of Lung-men at Kai Feng-fu.
 Length, $10\frac{1}{2}$ "x7" wide x $4\frac{3}{4}$ " high.
324. **One Small Statuette, in Pale-green, Hard Stone called "Pe Che." Ming. Chinese.**
 Buddha stands on a small, circular, hollow, silver stand; his right hand and arm is hidden by draperies which fall gracefully downward. His left hand is held before him and contains a round object.
 Height without stand, $3\frac{3}{4}$ ".
 Wood stand.
325. **One Relief Sculptured Tablet, in Light Cream-colored Stone. Ming. Chinese.**
 Buddha sits with hands clasped together in front, on a lotus-shaped throne which rests upon a irregular shaped base.
 A screen with foliated edge on which flame designs are wrought in low relief, rises behind the figure.
 The reverse is roughly rounded, suggesting that the whole piece was cut out of some rock-hewn temple.
 Without inscription.
 Height, 15".

Miscellaneous

326. **One Relief Sculptured Tablet, in Hard, Grey Stone. Ming(?). Chinese.**
 Kwanyin sits with both hands folded in front on a throne consisting of three tiers, the lower of which is decorated.
 Behind the Kwanyin a shield rises, the face of which is decorated with figures and floral designs; the two small, lower figures seen at either side of Kwanyin rest upon elephants.
 On the reverse, a long inscription incised on rough background.
 Height, 28¼".
327. **One Upright Stone Seal. Ch'ien Lung. Chinese.**
 Yellow with dark marking.
 A miniature landscape with buildings, trees and figures beautifully engraved on surface.
 Name cut on base.
 Irregular height; measures at highest point, 2¾".
 Width, 2½".
328. **One Piece of Sculpture, in Hard, Yellow Stone. Chinese.**
 The entire surface carved to represent a Chinese garden scene, including people, pavilions, boats, trees, rocks, caves, clouds, etc.
 Height, 3½". Width, 4½".
329. **One Fragment of a Carved Buddhistic Head, in Dark, Hard Stone. Chinese.**
 The head was originally a part of a figure slightly over life-size.
 The nose, chin and right cheek are damaged.
 Height, 11".
 Wood stand.
 (From Lung-men.)
330. **One Head of a Young Buddha, in Dark, Hard Stone. Chinese.**
 The head formerly formed a part of a temple decoration at Lung-men.
 Height, 8¼".
 Wood stand.
331. **One Statue, in Dark Stone. 16th Century. Japanese.**
 The figure of Kwannon seated upon a rock-hewn throne; her left hand rests on her right knee, which is raised.
 Height, 24".
332. **One Pair Small Wood Statuettes. Kwanyins. Ming. Chinese.**
 Both figures are carved in full relief and stand upon narrow pedestals; they wear crowns, long flowing draperies and their hands are clasped together in front in devotional attitudes.
 Gilded and with earth encrustation.
 Height, 14½" each.
 (This pair of figures came from the shield of the great Kwanyin in the ruined temple of, at Kai Feng-fu and were given to Mr. Freer by the priest in charge.)

Miscellaneous

333. **One Wood Statue. Kwannon. Japanese.**
 The deity stands in full relief upon an open lotus-bud, which in turn rests upon a circular base with lotus design at its top.
 Kwannon's right hand extends downward, palm open outward; her left hand holds a vase; her headdress contains ten small carved heads.
 Traces of paint.
 The figure was made during the Fujiwara period, the throne during a later period, while the base and the ends of the two draperies are new.
 Height from bottom of base, 50½".
334. **One Wood Statuette. Sho-Kwannon. Japanese.**
 The deity stands in full relief on a low circular lotus-throne, her right hand extended downward, her left hand extended forward from her elbow, the thumb and second finger touching; her draperies loop gracefully in front and fall to her feet on both sides.
 Traces of black lacquer and gilt.
 Tempio style, probably done in early Fujiwara.
 Height, 26".
335. **One Wood Statuette. Kwannon. Japanese.**
 Kwannon stands in full relief upon a lotus-shaped base, her right hand extended outward from her elbow, palm opened—her left hand extends downward and clasps a bottle-shaped vase; drapery carefully modeled with one end of a long sash falling from her right arm to her feet.
 Face, bust and arms gilded; body and base painted in red, blue and white colors.
 Early Fujiwara.
 Height, 20⅝".
336. **One Wood Statuette. Gohatsu Monjiu. Japanese.**
 The deity stands in full relief upon a lotus-shaped stand which expands into a broader flattened base; her right arm extends downward and curves slightly outward, her right hand resting upon her hip; her left hand projects outward and slightly upward from her elbow—a long sash, starting at her left shoulder, hangs down her left side; her hair is arranged in five coils on top of her head; her garments are modeled in graceful folds to her feet.
 Traces of white and red paint.
 The figure is of Tempio date—the stand was made by Tanaka in recent times.
 Height, 17¼".
337. **One Modern Wood Statuette. Kandanji. Japanese.**
 Carved by Yonehara Unkai.
 The figure stands in full relief with wind-blown garments; his right hand holds the writer's brush and touches his chin; his left arm and hand extends outward.
 The artist's name is engraved on base.
 Height, 12¾".

Miscellaneous

338. **One Small Wood Statuette. Buddha. Fujiwara Period. Japanese.**
The deity is in full relief and seated with both hands covered and folded together in front; his head is colored black.
Lacquered and gilded.
Height, 8½".
339. **One Tall Teakwood Pedestal-Stand. Ancient Chinese.**
Octagonal top.
Elaborately carved in open-work on all sides with floral scroll patterns and conventional cloud forms.
Repaired.
Height, 35"; top, 14½" square.
340. **One Teakwood Table. Ancient Chinese.**
Long narrow shape.
Sides and upper part of legs carved with floral and scroll designs.
Repaired.
Height, 34¼"; top, 47" x 15".
341. **One Teakwood Table. Ancient Chinese.**
Long narrow shape.
Sides and upper part of legs carved with floral and scroll designs.
Repaired.
Height, 34¼"; top, 47" x 15".
342. **One Low Bench, "Tu mo." Time of Ch'ien Lung. Chinese.**
Lacquered; front edge and both ends decorated.
Height, 15". Length, 73". Width, 14½".
343. **One Red Lacquer Table. Chinese.**
Unique indented shape.
Top finished with red and yellow diapered lacquer painting, bordered by a key fret meander. The carved cinnabar lacquer below consists mainly of elaborate floral and scroll designs, cut in "alto-relieve" on a ground of deep yellow diapering. The curved twin legs sustain similar carved details, and corner ornaments, together with slender twisted columns and open-work scrolls.
Said to be one of the tables actually used in the Imperial Palace at Peking by Emperor Ch'ien Lung, and made during his reign (1736-1795).
Slight repairs.
Height, 34"; top, 63½" x 26".

Miscellaneous

344. **One Red Lacquer Table. Chinese.**
 Unique indented top, finished with plain vermillion lacquer and gilt-bronze mounting. The richly carved cinnabar lacquer frame depicts numerous dragons in quest of the jewel of omnipotence, among cloud forms that terminate in the sacred "ling-chih," in bold relief against a deeply sunken yellow ground. The curved twin legs, with like detail, include open scroll and corner ornamentation, slender twisted columns, and bronze mountings.
 Said to be one of the tables actually used by Emperor Ch'ien Lung; made during his reign (1736-1795) at the Imperial ateliers of Peking.
 Slightly repaired.
 Height, 33"; length, 63" x 26".
345. **One Red Lacquer Table. Chinese.**
 The vermillion lacquer frame displaying an upper frieze bordering in lotus-flower and scroll design, carved in high relief, while the middle open border sustains alternately red lacquer flowers and painted glass panels, placed at intervals of two inches. Conventional forms of flowers and leafy scrolls, in border design, uniformly finish the remaining upper frame and the square legs. Top is plainly finished in red lacquer.
 Said to have been made in era of Ch'ien Lung and to have come from the Imperial Palace at Peking.
 Slightly repaired.
 Height, 33"; top, 71" x 29".
346. **One Small, Black Lacquer Table. Chinese.**
 Oblong, with angular corners and four feet.
 Decorated in mother-of-pearl, with peony-plants in blossom, a garden rock, two butterflies and a flying pheasant on the top; other small designs also in mother-of-pearl are seen around sides, ends and on legs.
 Size, 14 $\frac{1}{4}$ " x 9 $\frac{1}{4}$ "—4 $\frac{1}{4}$ " high.
347. **One Lacquer Tea Jar, by Korin. Japanese.**
 Red lacquer, covered with finely spattered gold.
 The top of cover is decorated with a rabbit in lead; wild bamboos in mother-of-pearl and lead surround the body, one stem of which appears on the side of cover.
 Inside, the color is dark brown.
 Signature delicately engraved on under side of cover.
 Height over cover, 2 $\frac{1}{2}$ ".
 With silk bag and box.
348. **One Jade Disk. Han or Chou. Chinese.**
 Large, circular piece undecorated and partially decomposed.
 The hole through center was bored from both sides and failed to meet squarely.
 Rich brown mottled-color.
 Diameter irregular, running from 6 $\frac{1}{2}$ " to 6 $\frac{3}{4}$ ".

Miscellaneous

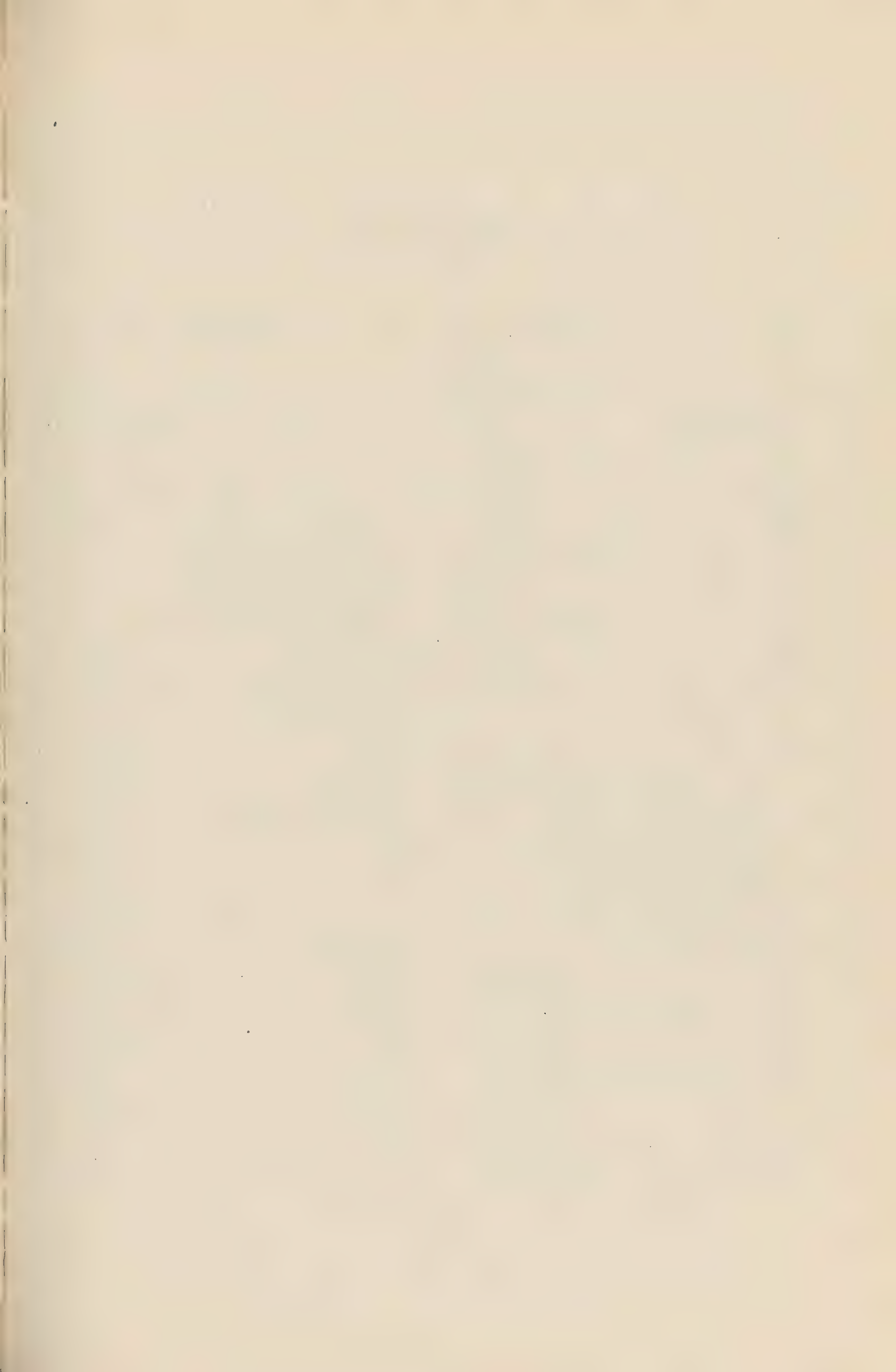
349. **One Jade Scepter or Tablet (Kung-be). Han or Chou. Chinese.**
 Circular at center, pointed at top and rounded at base. The decorations on one side consisting of animals, waves, ancient characters and symbols, are carved in low relief. The opposite side shows two dragons in low relief and a lengthy inscription and other designs incised. Dark green and dark reddish-brown. Height, 10". Diameter at center, $4\frac{7}{8}$ ". Individual box.
350. **One Pair Jade Tablets. Han. Chinese.**
 In two long, slender sections rounded on backs and tapering upwards. The inner sides of each have two lines of inscription and are decorated with designs of dragons. Length, one $8\frac{3}{4}$ "; one $8\frac{3}{8}$ ".
351. **One Jade Tablet. Han. Chinese.**
 Pearl-shaped—flat. On one side the surface is covered with an inscription beautifully incised; the opposite side is undecorated. Deep red with areas of black and light greenish-yellow. Length, 6". Greatest width, 4". Individual box.
352. **One Jade Tablet. Han. Chinese.**
 Rounded top. Decorated on one side with ancient characters and on the opposite side with a design which displays a dragon coiled around the blade of a sword; around the four edges two incised lines. Height, $6\frac{3}{8}$ ". Width, $2\frac{7}{8}$ ". Individual box.
353. **One Jade Tablet. Han. Chinese.**
 Incised decoration of animal on one side and inscription on the other side. Greenish-grey with light and dark brown discoloration. Size, $3\frac{5}{8}$ " x $3\frac{1}{8}$ "— $\frac{1}{4}$ " thick. Boxwood stand.
354. **One Jade Tiger. Han. Chinese.**
 Modeled in crouching position. Dark grey and cream-color. Length, $3\frac{1}{4}$ ". Height, $1\frac{1}{2}$ ". Teakwood stand.

Miscellaneous

355. **One Thinly-cut Jade Girdle-ornament. Han. Chinese.**
 Carved to represent a flattened pear-shaped vase with two dragons projecting from each side and with scroll and other designs.
 Very dark grey with pale yellow area at top and on one side.
 Height, $4\frac{3}{4}$ ". Width, 3".
 Finely made wood stand.
356. **One Jade Chariot Wheel Nave (?) or Tube. Han. Chinese.**
 (Possibly symbolizing the shape of the Earth—See Laufer's "Jade," Chapter 5.)
 Circular with four angular corners on outer surface. The exterior is decorated with key and meander designs in low relief which were engraved probably in the time of Ch'ien Lung.
 Reddish-brown, mottled with green.
 Height, $2\frac{1}{2}$ ".
 Diameter, inner circle, $2\frac{3}{4}$ ".
 Diameter over outer corners, $4\frac{1}{4}$ ".
 Wood stand.
357. **One Jade Ring. Han. Chinese.**
 On the upper surface two sprawling hydras in relief. A hole one and three-quarter inches in diameter is cut through center.
 Cream white.
 Diameter, $4\frac{5}{8}$ ".
358. **One Jade Ring. Han. Chinese.**
 Modeled to represent a dragon.
 Dark red, mottled with grey and yellow.
 Diameter, $3\frac{1}{4}$ ".
359. **One Jade Ring. Han. Chinese.**
 Relief decorations representing a horse and elephant. Fungi and other designs in relief around outer edge.
 Greenish-grey, mottled with reddish-brown.
 Diameter, $3\frac{1}{8}$ ".
360. **One Jade Ring. Han. Chinese.**
 Decorated on outer edge with four animals in relief.
 Dark grey, mottled with reddish-brown.
 Diameter, $3\frac{1}{4}$ ".
361. **One Oblong Jade Ring. Han. Chinese.**
 The outer edge is rounded and shows a number of incised Chinese characters.
 Greenish-grey with dark red areas.
 Length, $3\frac{1}{8}$ ". Height, $\frac{7}{8}$ ".

Miscellaneous

362. **Sixty-seven Pieces of Jade. Han. Chinese.**
363. **One Fragment of a Bronze Statuette. Wei. Chinese.**
The fragment was once a part of the headdress of a larger Buddhistic deity.
The design shows a standing Kwanyin in relief, holding a bottle-shaped vase in her right hand; an articulated shield rises above her head and terminates with a very small figure.
Gilded.
Height, $4\frac{3}{8}$ ".
364. **Twenty-two Show Cases, with Stands.**
(Eight stored in Detroit. Fourteen stored in Washington.)
365. **Six Oak Pedistals.**
(All stored in Detroit.)
366. **One Ancient Rug. Damascus.**
Soft tones of old red, pale green, dull blue and other colors.
XV Century.
Interesting, elaborate design, including floral and other details.
Much worn.
Size, 12'8"x8'8".



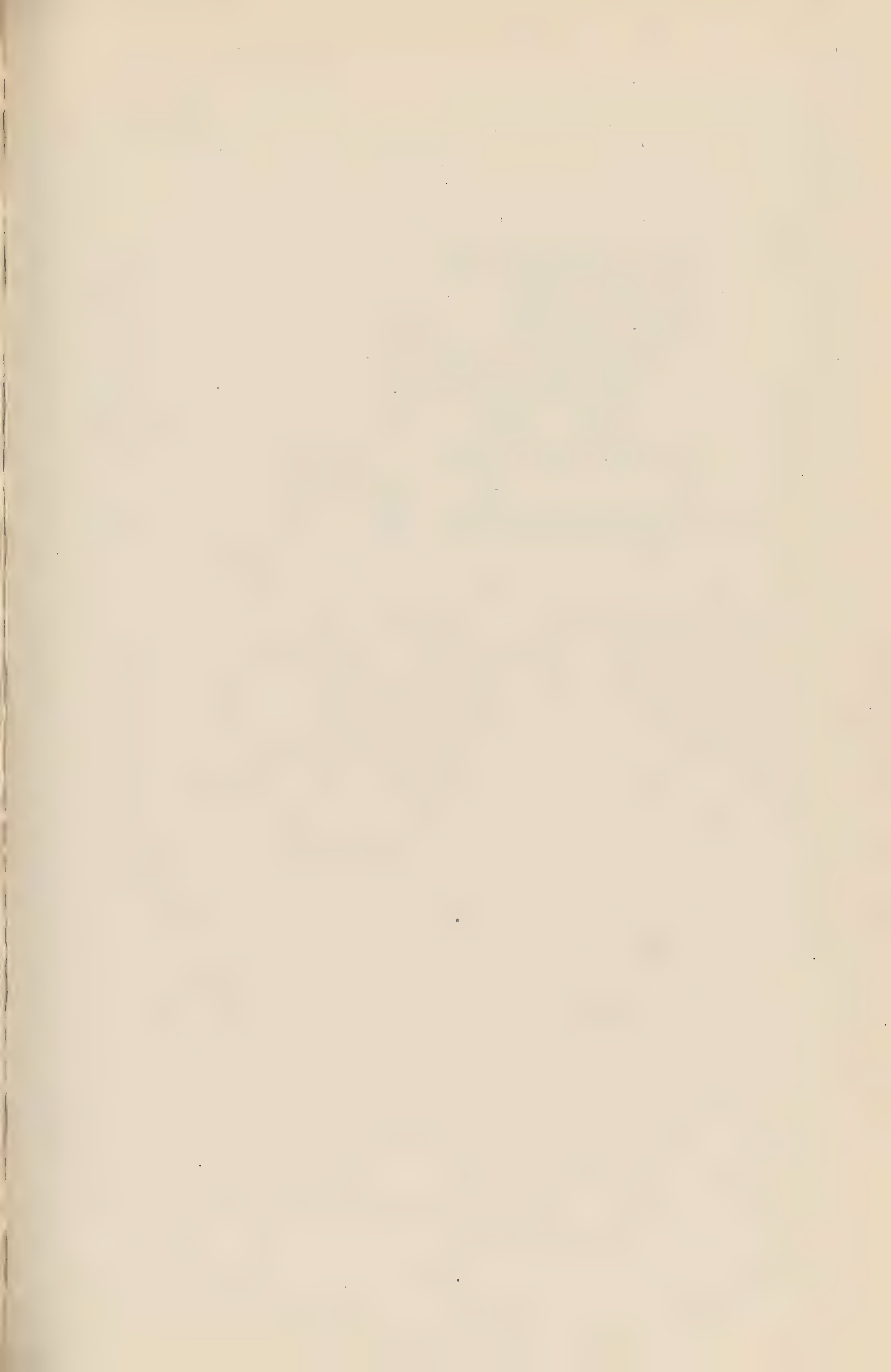
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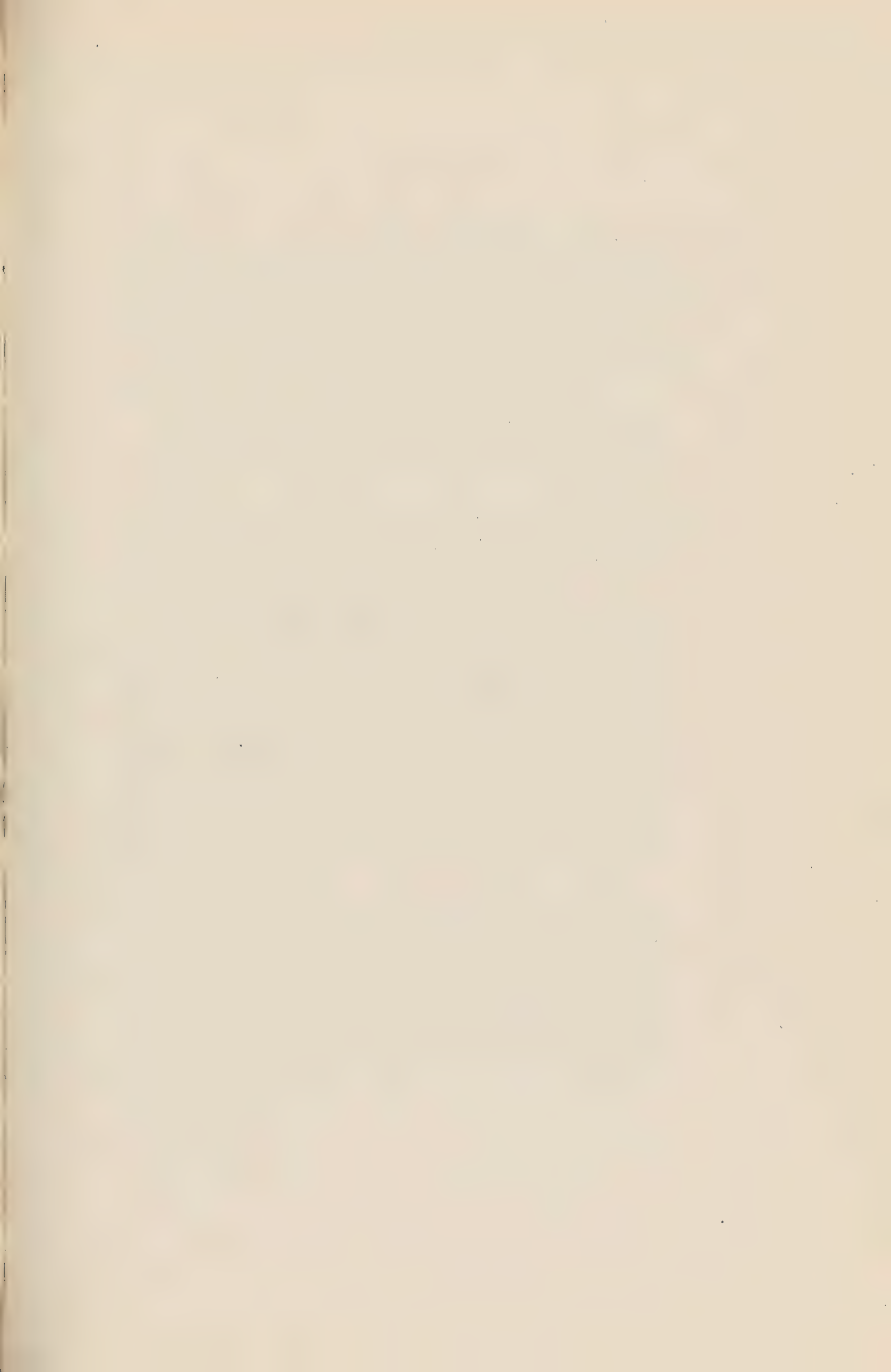
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Whereas, on the fifth day of May, 1906, Charles L. Freer, of Detroit, Michigan, by instrument in writing, did grant and convey unto the Smithsonian Institution, an establishment created by Act of Congress, certain art objects belonging to him and particularly enumerated in the printed inventory attached to and made a part of said instrument; and

Whereas, it was provided by paragraph two of said instrument, as follows:

“Said first party may add other appropriate objects, to be selected by him, to those enumerated in said inventory, and such other objects when transferred to said second party shall be subject in all respects to the terms and conditions enumerated in this instrument;” and

Whereas, said Charles L. Freer has added other appropriate objects to those enumerated in the said inventory and now desires to transfer the same to the said Institution, under, and subject to all of the terms and conditions enumerated in said instrument; now, therefore;

Know all men by these presents, that said Charles L. Freer of the City of Detroit, County of Wayne and State of Michigan, party of the first part, for and in consideration of the sum of one dollar and other valuable considerations to him in hand paid by the said Smithsonian Institution, party of the second part, receipt whereof is acknowledged, has bargained and sold, and by these presents does grant and convey unto the said party of the second part, and unto its successors, the art objects belonging to said party of the first part, and now in his possession at No. 33 Ferry Avenue, East, in the City of Detroit, Michigan, particularly enumerated in the printed inventory hereunto attached and made a part hereof; To Have and to Hold the same unto the said party of the second part and its successors forever.

The said party of the first part for himself, his heirs, executors and administrators, does covenant and agree to and with the said party of the second part, and its successors, to warrant and defend the sale hereby made of the said art objects unto the said party of the second part and its successors, against all and every person or persons whatsoever.

This transfer and sale is made by said party of the first part and is accepted by said party of the second part, subject in all respects to the terms and conditions particularly set forth in said instrument, dated the fifth day of May, 1906.

In Witness Whereof, the said party of the first part has hereunto set his hand and seal, and the said party of the second part has caused this instrument to be executed in duplicate by its Secretary, and its seal to be hereunto affixed, this sixth day of November, 1912.

CHARLES L. FREER (*Seal*)

Signed, sealed and delivered
in presence of

SMITHSONIAN INSTITUTION,
by

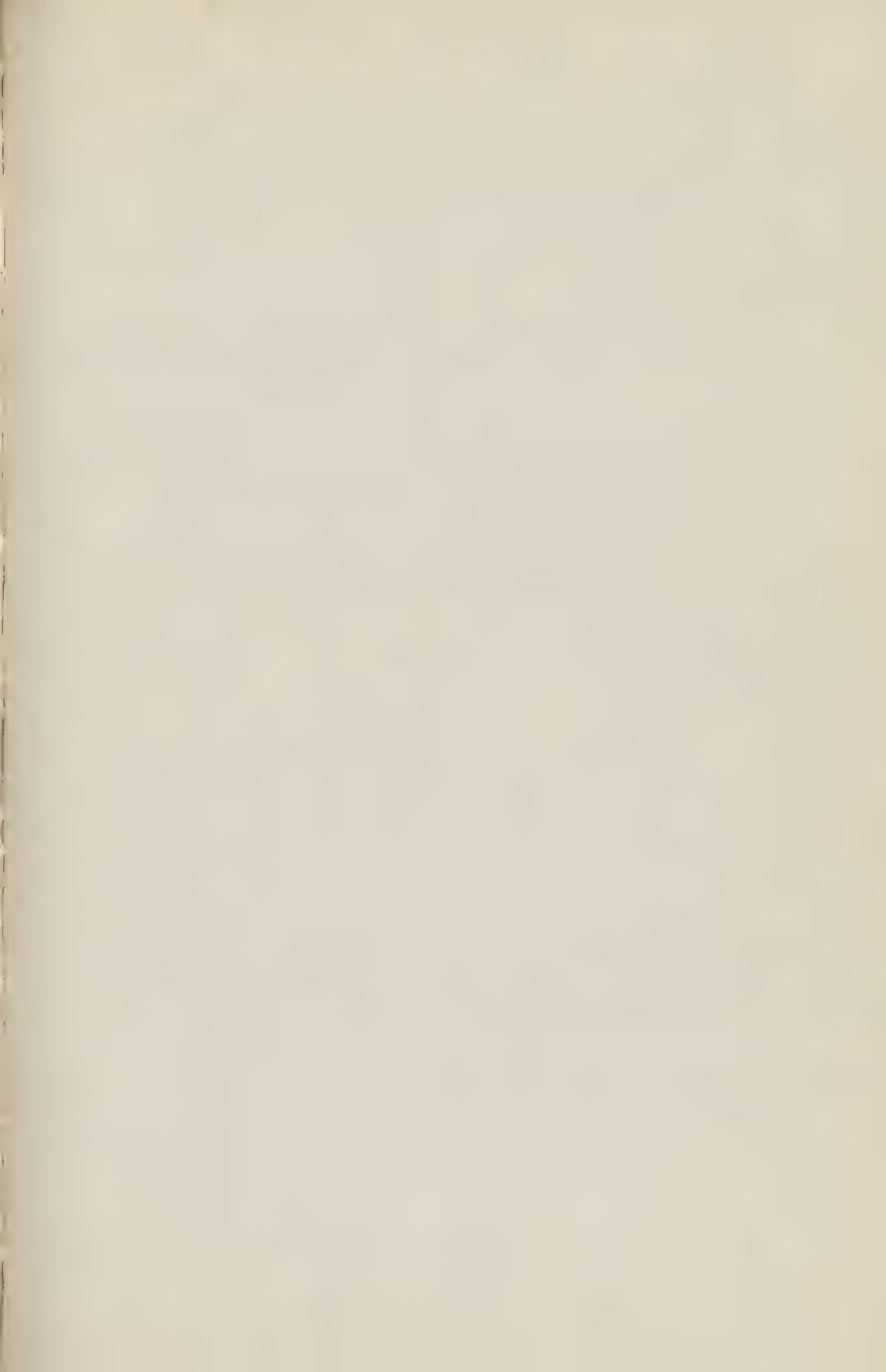
HERBERT E. BOYNTON,
As to Charles L. Freer.

CHARLES D. WALCOTT,
Secretary.

JAMES G. TRAYLOR,
As to Smithsonian Institution.

(*S e a l*)
(*Smithsonian Institution*)





An Appendix (V)
to
An Inventory

An Appendix (V)
to
An Inventory of the

Collections of Charles L. Freer

Presented to the Smithsonian Institution, or to
the United States Government, under the
terms of his letter to the President,
dated December 14, 1905

DETROIT
PRINTED PRIVATELY
1914

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The brief descriptions given in this inventory are intended to aid in the identification of the objects mentioned. A descriptive catalogue to be issued later will include additional information for students and others.

American Paintings, Drawings, Sketches

DWIGHT W. TRYON.

OIL PAINTING

An Autumn Evening.

On wood panel—Oblong, 24"x16".

Signature, "D. W. Tryon, 1908," at lower left hand corner.

PASTELS

Autumn Evening.

On thin cardboard—Oblong, 11½"x7½", exposed surface.

Signature, "D. W. Tryon, 1913," at lower left hand corner.

Moonlight.

On thin cardboard—Oblong, 11½"x7½", exposed surface.

Signature, "D. W. Tryon," at lower left hand corner and date, "1912" at lower right hand corner.

Sunset Before Storm.

On thin cardboard—Oblong, 11½"x7½", exposed surface.

Signature, "D. W. Tryon, 1913," at lower left hand corner.

American Paintings, Drawings, Sketches

THOMAS W. DEWING.

OIL PAINTINGS

The Blue Dress.

On canvas—Upright, 24"x18".

Signature, "T. W. Dewing," at lower right hand corner.

The Lute.

On wood panel—Oblong, 48"x36".

Signature, "T. W. Dewing," at lower right hand corner.

American Paintings, Drawings, Sketches

ABBOTT H. THAYER.

OIL PAINTING

Monadnock No. 2.

On canvas—35½" square.

Unsigned.

American Paintings, Drawings, Sketches

WINSLOW HOMER.

WATER COLORS

A Fisherman's Day.

On thin cardboard—Oblong, $19\frac{1}{2}$ "x $12\frac{1}{2}$ ", exposed surface.

Signature, "Homer, '89," at lower left hand corner.

Sun and Cloud.

On thin cardboard—Oblong, $21\frac{1}{2}$ "x $12\frac{1}{2}$ ", exposed surface.

Signature, "Homer, 1882," at lower left hand corner.

American Paintings, Drawings, Sketches

JOHN S. SARGENT.

OIL PAINTINGS

Landscape with Goats.

On canvas—Oblong, 28"x22".

Signature, "John S. Sargent," at lower left hand corner.

The Weavers.

On canvas—Oblong, 28"x22".

Signature, "John S. Sargent," at lower right side.

American Paintings, Drawings, Sketches

JOHN H. TWACHTMAN.

OIL PAINTING

The Hidden Pool.

On canvas—Oblong, 27"x22".

Signature, "Twachtman," at lower right hand corner,
stamped with red ink.

American Paintings, Drawings, Sketches

JAMES McNEILL WHISTLER.

OIL PAINTINGS

Gray and Silver—The Life Boat (Gris et Argent—Le Bateau de Sauvetage.)

On wood panel—Oblong, $8\frac{1}{2}$ "x5".

Signature, butterfly, in foreground at left.

Gold and Orange—The Neighbors (Or et Orange—Les Voisines.)

On wood panel—Upright, $8\frac{3}{4}$ "x $5\frac{1}{4}$ ".

Signature, butterfly, at lower left.

The Little Red Note (La Petit Note Rouge.)

On wood panel—Oblong, $6\frac{3}{8}$ "x $3\frac{3}{4}$ ".

Signature, butterfly, at left.

The Sad Sea—Dieppe.

On wood panel—Oblong, $8\frac{1}{2}$ "x5".

Unsigned.

WATER COLOR

Nude Figure and Cupid.

On paper—Upright, $10\frac{1}{4}$ "x7".

Signature, butterfly, at right hand side of picture, $5\frac{3}{4}$ " from bottom.

Etchings and Dry Points

JAMES MCNEILL WHISTLER.

W. 335—Market Women, Loches.....1 impression

Original Copper Plates

JAMES McNEILL WHISTLER.

Undescribed. The Coast Survey Plate. Also one impression therefrom.

Oriental Paintings

SCREEN

149. (131) **Artist Unknown. Time of Ch'ien Lung. Chinese.**
One large nine-fold, lacquered, Imperial Throne Screen. The outer surface of the screen is covered with black lacquer.
On the face, dragons are painted in gold, and a medalion near top contains a poem written by the Emperor Ch'ien Lung.
The back of the screen is decorated with a thousand letters.
The screen rests upon a carved, wooden base decorated in colors.
Height, including stand, 114½". Width of each panel, 24¾".

PANEL

101. (101) **Li Lung-mien. Sung. Chinese.**
(Ri-riu-min—Japanese name.)
One small, upright painting, finely drawn in ink on paper. The figure of Kwanyin in a sitting position, inclined to the right, with her right hand resting in space, the right fingers holding open a scroll. Her left hand reaches upward, with palm opened outward. Her feet are near each other, the toes of the right foot turning downward and those of the left upward.
Her drapery consists of a single garment, which winds over her left shoulder and clings around loins and upper legs. Her sash falls gracefully in coils to her feet.
Besides an open scroll at her right side two peaches with foliage, three gourds and a strip of tiger's skin appear. On her left side, near her knee, high coiling waves and long, thin foliage of water-plant are seen. Signature in lower right-hand corner reading "Lung-mien."
Without seal.
Height, 12¼". Width, 9½".

KAKEMONO

424. (918) **Ssu Hsian (whose second name is Tzu-hsian). Chinese.**
Painted on silk in ink and tints.
Two reed ducks are shown standing on a point of land jutting into a stream. Tall reeds spring upward from behind the ducks.
The moon appears in the upper right corner.
Signature, "Ssu Hsian," and two seals below it reading: "Ssu Hsian" and "Tzu-hsian" (the painter's second name.)
Height, 38¾". Width, 20".

Oriental Paintings

KAKEMONO

425. (928) Attributed to Ku Tê-ch'ien (also known as Hwang Chung-huei). The Five Dynasties and Sung. Chinese.
Painted on silk in ink and tints.
A philosopher, dressed in long robes and sandals, with uncovered head and hat fastened behind, stands gazing intently upon a fungus held upright in his right hand, the right arm being uncovered as far as the elbow. At his right side a drinking cup hangs attached to his girdle by a cord and gold hook and ring.
Without signature or seal.
Silk much damaged.
Height, 34½". Width, 15".
426. (929) Li Ying-chiu (also known as Li Ch'en). Chinese.
Painted on silk in ink and tints.
A Taoist herb-gatherer is seen ascending a mountain path, along which rise a clump of bold rocks and two rugged, leafless trees.
He carries a basket on his back containing specimens of herbs, which is held in place by a long-handled hoe. Long grasses fall from his shoulder and waist.
In the distance, a high mountain peak and waterfall.
The inscription in upper left corner is a poem which attributes the painting to Li Ying-chiu. The inscription in upper right corner is unreadable.
The red seal at top is of a Ming emperor.
Height, 59". Width, 26".
427. (930) Artist Unknown. Chinese.
Painted on silk in colors.
Kwanyin attended by two followers.
The Goddess, wearing an elaborate headdress and graceful, flowing robes, stands in the lead with both hands clasped together, fingers extending upwards. The attendants stand in the rear, one holding a tall banner; the other, an urn.
Clouds above and behind the figures.
A noble composition after the style of Wu Tao-tzu.
Height, 48". Width, 21".

Oriental Paintings

MAKIMONO, OR SCROLL PAINTINGS

137. (919) Wang Chên-p'êng. Early Ming. 14th Century. Chinese.
Painted on silk in colors.

A mountainous landscape, with abrupt hills through which a swiftly running stream appears and disappears, and is crossed by bridges.

Many different kinds of trees, some of which are in blossom; clouds surround some of the hill-tops and drift off in the distance. No buildings.

Two white monkeys rest upon the branch of a tree—several storks are seen walking about, one of which plays with a boy. One deer travels between two servants with a load on its back—two wild deer cavort on a ledge.

Throughout the entire landscape, numerous Taoist immortals travel with followers. In one place a group surrounds a table covered with refreshments; in another place many of the immortals watch two of their number move a black and white ball on a table. Another scene shows three men seated before a small table engaged in discussion.

Signature at end of painting reads: "Ku-yün ch'u-shih (Lonely Cloud), Wang Chên-p'êng paint." The two seals immediately below signature read: "Chên-p'êng."

Two manuscript inscriptions follow the painting and give interesting information concerning the artist, including his name as the scholar of the Lonely Cloud. Five red seals at the beginning of the painting and eight seals in lower corner at the finish.

Length, 218½". Height, 12½".

138. (920) Copied by an Unknown Artist after designs by Yen Li-pên (Japanese name—En-riu-hon), flourished 626 to 668, Tang; and Li Lung-mien (Japanese name—Ri-riu-min), Sung. Chinese.

Painted on silk in ink.

Ten separate views of the natives of certain dependencies of China, paying tribute.

The countries represented include Manchuria, Turkestan, Fu Lin, Annam, Borneo, Korea and other places. Between each painting a vertical manuscript inscription appears.

An inscription on the tenth painting reads: "Painted by Lung-mien Chü-shih, Li Kung-lin." The seal below the signature reads: "Lung-mien Chü-shih."

Three manuscript inscriptions follow the ten paintings. Size of each painting varies, but the average is about 11½"x11".

Oriental Paintings

MAKIMONO, OR SCROLL PAINTINGS

139. (921) A copy of Murasaki Shikinu's "Niiki Emaki." Japanese.
 Done on paper in colors, and in imitation of the original, which is in the possession of Viscount Akimoto; by Sugawara Chikayoshi, of Tokio, November, 1912.
 The subject consists of lengthy manuscripts and five pictures of exterior and interior domestic scenes, including figures of ladies and gentlemen.
 Length of entire scroll, 216". Height, 8 $\frac{1}{4}$ ".
140. (922) A copy of Murasaki Shikinu's "Niiki Emaki." Japanese.
 Done on paper in colors, and in imitation of the original, which is in the possession of Marquis S. Hachisuka; by Sugawara Chikayoshi, of Tokio.
 The subject consists of lengthy manuscripts written by Gokyo Koku Yoshitune, and six pictures of exterior and interior views, including figures of ladies and gentlemen.
 Length of entire scroll, 259 $\frac{1}{2}$ ". Height, 8 $\frac{3}{16}$ ".
141. (923) Ch'iu Ying or Ch'iu Shih-fu, a court painter of the Ming dynasty. Chinese.
 (Kuiyei—Japanese name.)
 Painted on silk in colors.
 A continuous landscape with imperial hunting scene.
 At the beginning, mountains, hills, trees and buildings—within the latter four men sit; beyond, a wide stream in which a dragon and other wild animals are seen. In the sky above, numerous birds fly. Later, the stream with boats reappears. Pavilions and gardens are seen. Beyond, an imperial party moves, and in a hunting lodge, an imperial audience is given.
 At end, signature, inscription and four red seals.
 At beginning, four red seals on painting, and four more on mount.
 Date, about 1450 A. D.
 Length of entire scroll, 508". Height, 17 $\frac{3}{4}$ ".
142. (924) Copies of the originals by Tobo Shoko. Japanese.
 Set of four.
 Done on paper in colors, and in imitation of the originals; by Sugawara Chikayoshi, of Tokio.
 The subjects are animals executed in a humorous vein.
 Entire length of one scroll, 495". Height, 11 $\frac{5}{8}$ ".

"	"	"	"	"	556 $\frac{1}{2}$ ".	"	11 $\frac{5}{8}$ ".
"	"	"	"	"	389".	"	11 $\frac{5}{8}$ ".
"	"	"	"	"	471".	"	11 $\frac{5}{8}$ ".
143. (925) A copy of Ku K'ai-chih's "Admonitions of the Instructress." Chinese.
 Done on paper in colors, and in imitation of the original, which is owned by the British Museum.
 Length of entire scroll, 181". Height, 9 $\frac{5}{8}$ ".

Oriental Paintings

MAKIMONO, OR SCROLL PAINTINGS

144. (926) Li Lung-mien. Sung. Chinese.

(Ri-riu-min—Japanese name.)

Painted on silk in ink.

Lao-tse is seen seated beneath the boughs of two pine-trees, accompanied by three attendants, one of whom is delivering the sacred book to the emperor, who kneels before Lao-tse. Behind the emperor two followers stand.

Inscription at beginning is the title of the painting, "Picture of Giving the Bible."

Inscription, signature and seal near center, "Skillful Art of Li Kung-lin." "Seal of the Royal Palace."

Inscription at end, "Lao-tse was a native of Ch'u-jen-li of K'u-tsu Township. His real name was Li Er, styled Po-yang, canonized Lan. He was the keeper of a treasury of the Chou dynasty. He cultivated his morals, and his principle was to stay in obscurity. He saw the Chou dynasty was expiring so he went away and reached Kuan. The magistrate of Kuan was pleased with his coming and insistingly requested him to write a book of his philosophy. He, therefore, wrote the "Tao-tê-chin" (about five thousand words), and gave it to him. The magistrate followed Lao-tse to travel and none knew of their whereabouts." "Painted by Lung-mien Chü-shih."

Four red seals at beginning, one at center and two at end.

Silk has been much washed and repaired.

Length, 28". Height, 10½".

145. (927) Hsü Hsi. The Five Dynasties and Sung. Chinese.

(Joki—Japanese name.)

Painted on silk in colors.

A floral composition in which many varieties of flowering shrubs and plants appear, including white lilies, red carnations, morning-glories, poppies, etc.

In the final group a blossoming branch of the plum intertwined with a spray of small, red berries and buds, and flowers of the hibiscus variety appear.

Signature, "Hsü Hsi of Chin-lin," written at end of painting.

Above it, one small red seal "Collection of Wang Seng of Hua-yang," and below it two large red seals, one of which reads: "Priest of the Iron Fife," the other "Wên Hsiu-ch'en."

At beginning, near top, one red seal, "Pressing into the wood three-tenths of an inch."

Length, 100". Height, 11⅜".

Oriental Paintings

MAKIMONO, OR SCROLL PAINTINGS

146. (931) Attributed to Tosa Mitsunobu. Between Kamakura and Ashikaga periods. Japanese.

Painted on paper in ink and colors—"Competitive Verse-making by Artisans."

The composition consists of six groups of figures, in some of which artisans are seen engaged in heating metal and making forgings. One scene includes a nun playing a musical instrument.

The spaces between the groups are decorated with grasses and water courses and over these designs and throughout the spaces much writing appears.

Length of paper on which pictures are painted, 255". Height, 12 $\frac{7}{8}$ ".

Oriental Pottery

1567. (2360) One Tea Bowl, with flaring mouth and silver rim. (Ten-moku.) Chien. Chinese.
Dense, hard, dark brown paste.
Rich, yellowish glaze, speckled with dark brown; uncrackled.
Circular base, unglazed and slightly recessed.
Height, $2\frac{5}{8}$ ".
1568. (2361) One Bottle-shaped Jar, with short neck. Korean.
Heavy, dense, buff paste.
Light green glaze; uncrackled.
Two phenixes and floral designs modeled in low relief under the glaze.
Circular basal ring, glazed within.
Height, $11\frac{3}{8}$ ".
1569. (2363) One Low, Circular Dish or Bowl, with three feet. "Chun Yao." Sung. Chinese.
Hard, dense, light-colored paste.
Light sky-blue ("sky after rain") glaze; uncrackled and thickly massed in certain areas, especially around the two bands of knobs and lower edge of body.
Earth-worm marks appear within and without.
Two bands of knob decorations in relief, encircle the body; the upper band appears between two circular ridges.
Twenty-eight spur marks form a circle on base within the basal ring. The glaze on base is olive-colored, with light overflow of pale blue.
The Chinese character 3 is impressed on inner side of one of the feet.
Height, $4\frac{1}{8}$ ". Diameter, 9".
Carved, teakwood stand.
1570. (2364) One Low, Circular Dish, with flat, foliated edge, and hexagonal body having three feet. "Chun Yao." Sung. Chinese.
Hard, dense, light-colored paste.
Rich, dark violet and blue mottled glaze; uncrackled.
Earth-worm marks on base within resemble, in some instances, small, flying birds.
Fourteen small spur marks and the Chinese character 7 (the latter incised), within the basal ring.
Height, $2\frac{5}{8}$ ". Diameter, $8\frac{1}{2}$ ".
Teakwood stand.

Oriental Pottery

1571. (2365) One Ceremonial Tea Bowl and Stand, in two pieces.
Corean.

Dense, buff paste.

Dark, greenish-gray glaze; that of the bowl is crackled, while that of the stand is uncrackled.

The bowl is circular, with broadly flaring lip, and is decorated within with floral designs beautifully modeled in low relief.

Small basal ring with three spur marks on edge.

Height, 2". Diameter, 6½".

The stand is surmounted by a cup-shaped holder, below which the lip expands outwardly about two inches, its edge being foliated and both sides being decorated with incised lines to represent lotus-leaves.

Hollowed foot, showing four small spur marks within.

Height, 2¾". Diameter over expanding lip, 7".

The holder of stand shows two slightly chipped areas on rim.

1572. (2366) One Fragment of a Roof Tile from Koyetsu's Temple at Takagamine, near Kyoto, Japan.

Dense, buff-colored paste, unglazed.

The decorations consist of two simple bands modeled in bold relief, between which a chrysanthemum with sixteen petals in slightly lower relief, is also modeled. Length, 11". Width, 8".

1573. (2372) One Tabouret; hexagonal, resting on six, low feet. Nearer East. Rakka.

Soft, gray paste.

Rich blue and green glaze, with silvery iridescence. Each of the six panels are decorated with various designs, including inscriptions in low relief. In the center of each of the six panels, circular openings pierce the wall; another circular opening appears in the center of the top.

Height, 18". Diameter, 15¾".

1574. (2373) One Tea Bowl, with silver rim. (Tenmoku.) Chien. Sung. Chinese.

Dense, buff-colored paste.

Bluish-black lustrous glaze, streaked with yellowish-brown within and without, becoming almost entirely brown around upper rim and forming a weld around body on lower exterior; uncrackled.

Unbroken.

Height, 2⅝".

Decorated lacquer stand. The bowl has a lacquer box; a second larger box holds it and the stand.

Oriental Pottery

1575. (2374) One Tea Bowl, with brass rim. (Tenmoku.) Chien. Sung. Chinese.
Hard, dense, whitish paste.
Deep, dark-brown glaze; that on inner wall is mottled with cream-yellow and includes designs of thirteen flower blossoms curiously reserved in the evenly spread glaze.
Heavily modeled basal ring, unglazed.
Unbroken.
Height, $2\frac{1}{8}$ ".
Dark brown lacquer stand. Separate outer box for each article; the one for holding the bowl is painted red.
1576. (2375) One Tea Bowl, with silver rim. (Tenmoku.) Chien. Sung. Chinese.
Hard, dense gray paste showing brown outer stain.
Dark bluish-black glaze appears at base within and a weld with single tear-drop on outer side near base—the balance of the glaze is of rich, dark brown changing into lighter tones—the lighter tones of brown streaking the bluish-black areas; uncrackled.
Foot unglazed.
Unbroken.
The height varies from $2\frac{3}{4}$ " to 3".
Without stand.
1577. (2376) One Low Tea Bowl. (Tenmoku.) Chinese (?); possibly Corean.
Hard, white paste.
Over dark yellow underglaze left uncovered in several places, rich black, uncrackled glaze, mottled with cream-gray (resembling melting snow), covers the inner and outer walls.
The foot is circular, unglazed, and retains encrustation resembling slag.
Unbroken.
Height, 2".
Without stand.
1578. (2377) One Circular Dish; bronze form, with three legs and two rows of round studs. "Chun Yao." Sung. Chinese.
Hard, gray paste.
Rich red and lavender glaze covers exterior—*claire de lune*, olive and purple glaze on interior; olive-brown glaze on outer base.
Earth-worm marks, ring of spur marks and the Chinese numeral 7 incised on base.
Height, $2\frac{1}{2}$ ". Diameter at mouth, $6\frac{3}{4}$ ".
1579. (2378) One Circular Dish; bronze form, with three legs and two rows of round studs. "Chun Yao." Sung. Chinese.
Dense, gray paste.
Opalescent glaze of rose-purple, flecked with gray and tinged with crimson covers exterior—lavender with gray tints on interior—the base shows olive-brown colors.
Earth-worm marks, ring of spur marks and the Chinese numeral 3 incised on base.
Height, $3\frac{1}{2}$ ". Diameter at mouth, $8\frac{7}{8}$ ".

Oriental Pottery

1580. (2379) One Small Flower Vase, with long, circular neck. Sung. Chinese.

Dense, white paste.
Cream-white glaze; very finely crackled.
Two small, animalistic heads attached to neck.
Deeply recessed foot, unglazed within.
Height, $7\frac{3}{8}$ ".
Small, circular wooden stand.

1581. (2380) One Oblong Dish, with projecting rim and four short feet. "Chun Yao." Sung. Chinese.

Dense, gray paste.
Blue glaze mottled with rose; slightly crackled—brown and olive glaze on outer base; slightly crackled.
Earth-worm marks appear on inner base and on outer side of extended rim.
Twenty-three small spur marks, and the Chinese character 10 incised on base.
An area one and one-half inches long is broken out of rim on one side and replaced with plaster.
Height, 2". Length over rim, $7\frac{1}{4}$ ".

1582. (2381) One Small Head of a Woman. Yuan. Chinese.

Modeled one-third life size.
Red terra-cotta colored paste.
The face is covered with cream-white glaze, the hair in dark brown glaze, the top of the headdress and back of head are covered with green glaze; crackled.
She wears an elaborate headdress.
Only a small part of the neck is attached to the head.
Height, $7\frac{1}{4}$ ".
Plain wood stand.

1583. (2382) One Ovoid Jar, with small, low, circular neck surmounted with a metal rim. "Lu Yao." Sung. Chinese.

Dense, pinkish-white paste.
Transparent, white glaze, showing greenish tint in many streams which flow downward around body and end in some tear-drops at base; a down-flowing splash of glaze ending in a weld on inner neck; finely crackled.
Around body on shoulder in two places incised bands, one of which consists of four rings, the other of three rings; around neck one incised band of four rings.
Coarse, flat base, unglazed, showing spur marks and one tear-drop on underside.
Many blisters, and one vertical crack extending from shoulder to base.
Height, $9\frac{1}{4}$ ". Diameter at mouth, $2\frac{3}{8}$ ".

Oriental Pottery

1584. (2383) One Ovoid Jar, with small, circular neck with extended collar and small mouth. "Lu Yao." Sung. Chinese.
Dense, heavy paste.
Rich, dark gray (nearly black) glaze covers entire outer surface and runs in numerous splashes downward to base. A small area of glaze on inner neck also runs downward; double crackle forms a speckled effect.
Incised bands encircle body, shoulder and neck.
Coarse, flat base, glazed, shows spur marks and kiln encrustation.
Slight repair in gold lacquer at edge of mouth.
Because of inequality of the surface of the base, the object does not stand perfectly vertical.
Height, $10\frac{1}{4}$ ". Diameter at mouth, $1\frac{5}{8}$ ".
1585. (2384) One Large, Low, Circular Water Jar, with flat, inturning rim and foliated upper edge. Black lacquer cover. By Ninsei. Japanese.
Light gray paste.
Thin white glaze covers entire outer surface excepting the flat base which is of a rusty-red tint caused by the heat of the kiln; glaze of similar color, thickly flowing with one prominent downward splash within; coarsely crackled.
Around outer body three corrugated, encircling rings incised in paste; wave and spray design in blue with fourteen reproductions of the Mitsu-Domoe, five of which are in gold and dull red, five in bright green, and four in dull red and gold; on rim two bands of diamond-point design in dull red, gold and green.
Flat base, unglazed, blistered and signature, "Ninsei," incised.
Lacquer cover has a red character on underside.
Height, $4\frac{1}{4}$ ". Diameter over rim at mouth, $7\frac{7}{8}$ ".
1586. (2385) One Small, Pear-shaped Oil Bottle. Corean.
Hard, gray paste.
Brilliant gray glaze covers the entire exterior, excepting spur marks, and flows heavily around neck and in a splash which descends on one side to lower shoulder; finely crackled.
Around body circular corrugations in paste.
Slightly flaring, hollow, circular, basal ring, glazed within.
A band consisting of twelve spur marks surrounds body near base.
Rim of lip shows slight chipping.
Height, $6\frac{3}{4}$ ". Diameter at mouth, $1\frac{3}{4}$ ".

Oriental Pottery

1587. (2386) One Small, Low, Circular Oil Bottle, with small, circular neck and extended mouth. Karatsu. Japanese. (May be Mishima or Yatsushiro.)
Reddish-buff colored paste.
Light brownish-gray glaze ending in cream-colored areas near base, on neck, and in minute areas around body; finely crackled.
Decorated with three bands of floral design encircling body incised and filled in with white paste.
Flat, hollowed foot, glazed within.
Slight repair in gold lacquer on lip and neck.
A crack extends from edge of lip to shoulder.
Height, $4\frac{1}{8}$ ". Diameter at mouth, $1\frac{1}{4}$ ".
1588. (2387) One Small, Circular Tea Jar, with ivory cover. Karatsu. Japanese.
Fine, hard, reddish paste.
Light brown glaze with large area of blue overflow on one side of neck, shoulder and body; finely crackled.
Coarse basal ring, hollowed within; unglazed.
A small blister appears on one side of body.
Height, $2\frac{3}{8}$ ". Diameter at mouth, $1\frac{7}{8}$ ".
1589. (2388) One Tall, Circular, Irregularly Modeled Water Jar, with black lacquer cover. Probably black Satsuma. Japanese. (May be early Owari or Korean.)
Hard, dense buff paste.
Covered within and without with metallic-colored slip, over which rich, dark olive-brown glaze of blackish tinge flows in numerous streams downward toward base.
A fire crack on one side, reaching from neck to shoulder, shows creamish-white and blue markings; dark glaze uncrackled—light colored glazed slightly crackled.
Small areas of metallic-red marking in glaze around upper part of body.
Inner surface decorated with wave designs incised in paste.
Flat base coarsely molded, with particles of kiln slag attached.
Height, $7\frac{7}{8}$ ". Diameter at mouth, $4\frac{3}{4}$ ".

Miscellaneous

367. **One Bronze Sacrificial Wine Vase, with cover and handle.**
Chou. Chinese.
The body and base are oblong and have vertical, den-
tated ridges; the base is hollow and flares outward.
The collar and cover are modeled to monster form, the
cover ending with animal heads at both ends. The
handle emerges from a dragon's head at collar.
The body and cover are ornamented with t'ao-t'ieh and
dragons in low relief, inlaid with gold and silver, also
with meander lines finely incised.
Traces of brown and green patina.
Inscription on under side of cover and inner base.
Height, 8½".
Carved wood stand.
368. **One Piece of Sculpture, in Dark-colored, Resonant Stone.**
Tang. Chinese.
Kwanyin sits upon a throne supported at the rear by
one figure (originally there were two figures, one at
each end), with right hand extended before her; the
left hand rests upon her left knee.
A screen with pointed top decorated with halo and
seven small figures in scroll design, beginning at her
shoulders, rises six inches above the top of her head.
The draperies fall over both ends and front of throne.
Her feet rest on lotus-flowers which spring from an
animal's mouth molded on the oblong base, which
shows also inverted lotus-petals.
Traces of old paint.
Height, 33½". Oblong base, 15½"x7¾".
369. **One Piece of Sculpture, in White Marble. Tang. Chinese.**
Pagoda-shaped.
From a circular base, measuring fifteen inches in
diameter, a circular pagoda rises.
The base is decorated with two bands of lotus-petals, the
top band being inverted.
The circular, outer wall of the pagoda is decorated
with eight figures of Buddha and four standing at-
tendants.
The dome-shaped roof is decorated around its sides
with eight seated Buddhas, while its crown is graced
with four seated Buddhas. All of the figures are
cut in bold relief.
The head of one of the Buddhas is broken off.
Traces of light yellow paint.
Height, 18".

Miscellaneous

370. One Piece of Sculpture, in Dark-colored Stone. Tang. Chinese.

From an oblong base, a rounded top rises perpendicularly from the back.

The face of the shaft shows a recessed niche in which Buddha sits with his right hand clasping his right knee; his left hand lays in his lap, palm upward; his feet rest on lotus-buds, the stems of which spring from below. At each side an attendant stands resting on lotus-buds, the stems of which spring also from below. At the two outer, front corners of the niche stand strongly drawn Nio.

Above the niche an ornamental band, pointed at center and with scroll design at each end.

Above the band, two angelic figures, with flowing draperies, float above clouds and support with both their hands a stupa.

Traces of red, yellow, black and green paint.

On the front of the base and elsewhere, incised inscriptions from the Buddhistic Classics, called "Pan jo po to nish to chin," and date 772 (Ta-lin period).

Height, 30 $\frac{1}{4}$ ". Base, 17"x8 $\frac{1}{2}$ ".

371. One Piece of Sculpture, in Very Dark-colored Stone. Tang. Chinese.

From an eight-sided base, decorated with lotus-petals and mouldings, a throne rises, the body of which is surrounded by a number of recessed niches divided by slender, upright columns carved in full relief, some of which are gone.

The throne is occupied by a seated Buddha, with headdress, modeled in bold relief. His right hand is extended before him, palm open outward; his left hand clasps his left knee. Long draperies fall from the front and sides of the throne.

The shield, rising from the throne behind Buddha, has been partly broken away and shows three perforations, but it still shows cloud designs in bold relief and a small, incised halo.

Cream-colored patina and traces of ancient paint.

No inscription.

Height, 33 $\frac{3}{4}$ ". Width at base, 15 $\frac{1}{4}$ ".

Miscellaneous

372. **One piece of Sculpture, in Very Dark-colored Stone. Sung. Chinese.**
The design shows a seated deity, pointing toward the left with the index finger of his right hand.
At his right, on a lower plane, Kwanyin sits with her hands clasped together in attitude of devotion.
At his left, a disciple stands, holding a palm-leaf over his right shoulder; below the disciple, another follower stands with hands clasped before him.
Encircling clouds surround the figures and cover the entire front surface. The balance of the entire surface is rock-hewn and was doubtless split off the inner wall of some rock-hewn temple.
Mortar attached to top, bottom and the edge at one side, indicates that in late years the sculpture was imbedded in some other wall.
The measurement averages about 14"x15".
373. **One Piece of Sculpture, in Dark Gray Stone. Wei. Chinese.**
Against a leaf-shaped tablet, with pointed top inclined forward, Buddha and two bareheaded disciples stand on lotus-shape thrones.
Buddha's hands extend slightly outward, both palms exposed; the fingers of the right hand extend upward, while those of the left hand point downward.
Each disciple holds an object in his hand.
The back of the tablet shows a seated figure of Buddha, with pointed halo surrounded by boldly drawn scroll designs, which also extend over both edges and face of tablet.
The base is oblong and its face is decorated with floral and scroll patterns, drawn in harmony with the other decorations; the back and two ends of the base show incised inscriptions.
Traces of cream-colored and red paint, and gold.
Height, 11".
374. **One Small Figure of Kwanyin, in White Marble. Wei. Chinese.**
The figure, carved in full relief, stands upon a lotus-shaped throne which rises from a square base.
Her draperies fall to her feet at both sides and behind; the headdress, necklace, girdle, and front of the halo are all feelingly expressed in attractive detail.
In her right hand, a brush; in her left, a long-necked water-bottle; at her feet, in front, one sitting and one crouching lion.
Traces of yellow paint.
Without inscription.
Two-thirds of the halo, which originally was circular in shape, have been broken off.
Height, 12¾".
Excavated near Sian-fu.

Miscellaneous

404. One Large Piece of Relief Sculpture, in White Marble.
Tang. Chinese.

Tablet form.

The base is unusually large and of oblong form. On the top of the base, two Goddesses, modeled in full relief, sit upon thrones, each resting one foot over the opposite knee and the other foot upon a lotus-bud. Behind and above these two Goddesses, a shield rises twenty-nine inches high. Its entire front surface is decorated with flying figures, a topee guarded by dragons and numerous other figures in various attitudes. Six of the flying figures cling to the bodies of the two dragons, while two other Angelic figures rest in seated positions upon lotus-buds with long stems which rise from curious bird and animal forms below.

In executing this elaborate design, the shield is pierced with openings cut entirely through the marble.

On the face of the base, a topee is supported by a seated individual and is guarded by two lions. At each of the front corners a guardian stands. All of these details are chiseled in high relief. Above the back of each of the lions, a seated Buddha is seen within a small, recessed space. Designs of lotus-flowers are incised between each of the lions and the topee.

Traces of different colored paints appear. A large area of the shield was at one time decorated with tones of rich blue.

A lengthy inscription is incised on the back of the base.

Damaged.

Height, 37½". Width of shield, 22". Width of base, 22". Height of base, 9".

Miscellaneous

405. **One Piece of Relief Sculpture, in White Marble. Sung. Chinese.**

The scene, chiseled upon the face of this block of marble, represents Kwanyin seated upon a ledge of rock chiseled in high relief. Her right leg is drawn upward and rests upon the ledge on which she sits. Her right hand rests near her right leg, and with three fingers of this hand she supports a long sash. Her left foot rests upon a lotus-blossom and her left hand, palm downward, rests upon the ledge she occupies. An elaborate necklace covers her bosom and she wears a low headdress.

The shield behind her is of a rocky nature and upon its face animalistic designs, two weeping-willow trees and a jar containing branches of the weeping-willow are carved in low relief.

Below her, on the face of the base, a rocky coast scene is represented. High waves in which a dragon is seen, break upon a rocky cliff upon which a flower-jar stands containing blossoming lotus. At one side of the cliff a child stands in an attitude of contemplation; on the opposite side a submissive lion is shown. The decorations on the base are all in relief.

The back, above the base line, is carefully chiseled to represent sculptured rock and bears three finely cut Chinese characters, while the base below its top line is covered with a lengthy inscription and signature, dated 1091 A. D.

Height from base to top of headdress, 30". Width at base, 19".

406. **One Small Soapstone Tablet, with pointed top. Wei. Chinese.**

The decorations on face are in relief and include Monju seated upon a standing lion. At both the front and rear of the lion a small figure stands in worshipping attitude. On either side of Monju perforated rock-forms rise, and on top of the one at the right of the deity, a bird eats out of a basin; on top of the other a vase rests containing a fungus. At the highest point three masses of cloud-forms appear.

The reverse shows a number of inscriptions, giving the date 532 A. D.

The color is dark brownish-gray mottled and resembles agate or ancient jade.

Height, 8 $\frac{1}{8}$ ". Width at base, 4 $\frac{3}{4}$ ".

Miscellaneous

407. **One Small Bronze Relief Group (Gilded). Dated 596 A. D. Chinese.**

Amida stands as the principal figure before a tall, leaf-shaped shield in which a halo and flames are beautifully engraved. The deity wears an imposing headdress and his garments cover his entire person excepting face, hands and feet. He stands upon a rounded lotus-throne which rises from a square, four-legged pedestal.

From the top of the pedestal on each side of Amida a dragon rises, each dragon supporting a worshipful attendant each of whom wears a headdress.

Before Amida two bareheaded attendants stand with hands clasped before them in attitudes of worship. Beside each bareheaded attendant, but slightly in advance and on extended planes, guardians stand in positions of great activity.

On the face of the pedestal at its center, a topee with a banner on either side of it, is attached.

On each side of the two front legs of the pedestal a seated lion guards the sacred group.

Earth-encrustation and small areas of green patina.

Height, including base and shield, 9".

408. **One Bronze Statuette, in full relief. Wei. Chinese.**

A figure of Kwanyin stands upon a lotus-throne, her right hand raised to her shoulder holds a branch of weeping-willow; her left arm extends full length downward, the left hand clasping a long-necked water-bottle. She wears a headdress, in front of which a small, seated deity is faintly seen. Her necklace falls low on her bosom, runs in close lines to her waist, separates at that point and falls to her knees in two separate strands. Two long streamers of her headdress fall downward to top of the throne, the one on her left side being somewhat longer than the other one.

The shield includes a halo surrounded by two circular bands of openwork which in turn are surrounded by a broad band of openwork flames.

The base is oblong and of unusually large size.

The base, throne, figure and shield were each cast separately, but are contemporaneous.

Gilding much worn and age-stained.

Height, including base and shield, 13¾".

Miscellaneous

409. One Bronze Statuette (Gilt Covered), in full relief. Tang. Chinese.

A figure of Kwanyin stands upon a lotus-throne, which in turn rests upon a circular base of lotus design. Her right hand is raised to her shoulder and holds a branch of weeping-willow; her left hand reaches below her hip and firmly grasps a bulbous water-bottle. She wears a high headdress and a projection is cast solidly to the back of her head to receive the sharply pointed shield which is decorated with halo and scroll designs. A long necklace falls from the left shoulder to her right knee. Her gown is very gracefully folded at her hips and falls to her feet. An unusually wide sash falls to the base of the throne upon which she stands.

Numerous openings appear in the shield, headdress, necklace and girdle for the insertion of jewels which are now missing.

The original brace which helped to steady the figure upon its stand is missing and a modern support has been substituted.

Height, including stand and shield, 12".

410. One Bronze Statuette (Gilt Covered), in full relief. Wei. Chinese.

A figure of Miroku stands upon a lotus-throne which rests upon an oblong base. She holds a long, graceful, weeping-willow branch in her right hand and a long-necked water-bottle in her left. Her headdress includes a small, seated deity.

A detachable shield rises from her shoulders high above her head; its decorations include a halo and scroll and flame designs, all in pierced work—the edge on one side of the shield is damaged.

An inscription, finely engraved, giving the date 448 A. D., surrounds the octagonal pyramid which forms a part of the throne, which in turn rests upon the oblong base. Height, including stand and shield, 9¼".

411. One Bronze Statuette, in full relief. Probably Sung. Chinese.

A figure of Kwanyin stands upon a circular throne, the end of which is socket-shaped and articulated.

Her right hand is lifted and extends forward with the thumb and two center fingers meeting. Her left hand hangs downward and falls below her thigh. Both arms pass through drapery which extends gracefully to her feet on either side. She wears a headdress and the back of her head has an opening to receive a support for a shield which is now missing.

The base (a much later production) is octagonal, capped with a lotus-flower, the center of which is shaped to receive the socket-shaped end of the throne.

The gilding of both figure and base shows much wear. Height, including stand, 9".

Miscellaneous

412. **One Figure of Kwanyin, Sculptured in Full Relief, in Hard, Dark-colored Stone. Tang. Chinese.**
 Kwanyin sits on a pedestal with both feet drawn inward and knees extending outward. Her right elbow rests close to her body, her left elbow is slightly distant from body.
 Both hands and a portion of each forearm are missing.
 Her garments fall in graceful folds over the pedestal on which she sits. She wears a necklace, long strands of which gather at a closed ring at waist, reach her knees and coil upward. Her headdress terminates in five lotus-buds, carved in full relief, the one at right of the center bud is broken off and missing.
 Behind her head, a circular shield reaching from shoulders upward, on which a halo composed of lotus-petals is chiseled, edged by five circular rings which in turn are surrounded by a beautifully designed, broad, circular band of floral design.
 On the back of the figure, the garments are chiseled in outline.
 The back of shield is rough cut.
 Colored with green and pink tints, and rich creamish-toned patina.
 Cracked through body, face and shield.
 Without inscription.
 Height, 46¾". Width of shield at front, 25½". Width of base at front, 29".
413. **One Long, Narrow Rug. Chinese.**
 Orange-yellow ground.
 Floral and butterfly decorations surrounded by border of scroll design.
 Length, 165". Width, 35".
414. **One Figure of a Temple Guardian, Sculptured in Full Relief, in Hard, Resonant, Pinkish Buff-colored Stone. Tang. Chinese.**
 The guardian stands in defiant attitude upon a small, irregular-shaped base, the under part and edges of which show modern chiseling. He is dressed in warlike garments, including a lion's head above girdle and a helmet covering head, ears and neck. His right arm is drawn backward and his right fist is clenched. His left hand rests on the head of a spiked staff.
 Traces of brown paint, and rich cream-colored patina.
 Height, 40¼".
415. **One Bronze Kylin, in low relief. Han. Chinese.**
 The animal stands in strident position, his right fore-paw raised, head erect, mouth open and tongue protruding.
 Earth encrustation and green patina.
 Length, 10". Height, 7".

Miscellaneous

416. **One Bronze Kylin, in full relief. Han. Chinese.**
 The animal occupies a sitting position, with his right forepaw at rest, and his left clasping a mass of material which once extended downward to the base; his mouth is open with tongue protruding.
 Finely incised lines on head and neck.
 Earth encrustation and bright green patina.
 Height, 7¾".
 Wood stand.
417. **One Bronze Coffin Ornament, in low relief, representing a male and female bird. Han. Chinese.**
 The two birds face each other; their bills are joined together and their bodies meet.
 The feathers of wings and tails are indicated by corrugated lines.
 Earth encrustation and green patina.
 Height, 4¼". Width over all, 9".
418. **One Bronze Spear Head. Han. Chinese.**
 The outer surface is completely decorated with designs of dragons, clouds, etc., in gilt.
 Height, 3½". Width, 7½".
 Wood stand.
419. **One Heroic Sized Head of Buddha, in Dark-colored Stone. Tang. Chinese.**
 Hair is indicated in small ringlets reaching from in front of both ears in a curved line on forehead.
 Sunken place in forehead for jewel.
 The figure from which this head was detached was originally a part of the wall of a rock-hewn temple.
 Traces of blue paint and much cream-colored patina.
 Height, 23¾".
 Wooden stand shaped in imitation of a primitive chair.
420. **One Female Head (Fuku), Sculptured in Full Relief, in White Marble. Chinese.**
 Natural size.
 Full, broad cheeks, small nose and mouth. Her hair is dressed in a roll in front, covers the lower part of both ears and is drawn upward at back of head, where it is secured to an elaborately sculptured headdress in the front of which a small, partially destroyed Buddha sits in front of a shield upon a lotus throne.
 Nose and chin considerably disfigured.
 Hole in forehead for a jewel.
 The hair in early days was painted bluish-black, and traces of red paint and gold still remain on headdress.
 Very little of the neck remains.
 Height over headdress, 11".
 Cloth covered wood stand.

Miscellaneous

421. **One Standing Figure of Kwanyin, Sculptured in Full Relief, in Dark Gray Stone in which mica appears. Tang. Chinese.**
 The deity stands on the remnant of a base, much of which has been cut away.
 She wears a headdress, the front of which shows a small seated Buddha, and ribbons therefrom fall to each shoulder.
 Her girdle is drawn through a closed ring at the waist, and the ends thereof fall gracefully over each arm to her feet.
 Behind, her garments are indicated in striking, attractive folds and her necklace and girdle also appear on back of neck and shoulders.
 Rich brown tint over entire body.
 Bluish-black paint on parts of headdress.
 Sash at loop over her right arm broken.
 Both hands are missing.
 Height, 37½".
 Wood stand.
422. **One Small Head of Buddha, Sculptured in Full Relief, in Soft Buff-colored Sandstone. Chinese.**
 The hair is done in small coils and raised in a rounded mass on top of head.
 Disfiguration on nose and other parts of face.
 A very small portion of the neck is attached to the head.
 Yellowish earth encrustation.
 Height, 8½".
 Cloth covered wood stand.
423. **One Head of Kwanyin, Sculptured in Bold Relief, in Dark-colored Stone. Tang. Chinese.**
 The deity wears a very high headdress, on the front of which a small figure of a seated Buddha is carved. Above and below the seated Buddha a rosette is cut, the upper one of the two being the larger. At the corners, on both sides of Buddha, delightful conventionalized floral designs appear.
 The back of the head is rough hewn, showing that originally the figure to which it belonged was attached to a wall and that later the head was split off.
 Yellowish earth encrustation.
 Height, 18".
424. **One Cast Iron Head and Fragment of Bust of a Follower of Buddha. Sung. Chinese.**
 The head is complete and shaved.
 The eyebrows are indicated by curved lines in low relief.
 The forehead shows circular lines in relief in imitation of a jewel.
 The bust is broken high up in the right shoulder.
 Heavy iron rust and traces of earth encrustation.
 Height, 16¼".

Miscellaneous

425. **One Cast Iron Head and Fragment of Bust of a Follower of Buddha. Sung. Chinese.**
 Similar to S. I. No. 424, but with different expression, the forehead being more prominent, the cheeks fuller, and the eyes opened wider.
 Heavy iron rust and traces of earth encrustation.
 Height, $21\frac{3}{4}$ ".
426. **One Cast Iron Head and Fragment of Bust of a Follower of Buddha. Sung. Chinese.**
 A considerable part of the bust of this specimen remains, reaching from the head to the elbows, intact. The robe is held by a ring which appears over the left breast.
 Heavy iron rust and traces of earth encrustation.
 Height, $21\frac{5}{8}$ ".
427. **One Cast Iron Head and Fragment of Bust of a Follower of Buddha. Sung. Chinese.**
 Intact from top of head to midway between shoulder and elbow.
 Heavy iron rust and traces of earth encrustation.
 Height, $21\frac{1}{4}$ ".
428. **One Cast Iron Head of a Lohan. Sung. Chinese.**
 Broken off close to chin.
 Iron rust, traces of white paint and earth encrustation.
 Height, $10\frac{3}{4}$ ".
 Said to have been recovered from the ruined Temple of Te to ji at Kai Feng-fu, in the Province of Honan.
429. **One Cast Iron Head of a Lohan. Sung. Chinese.**
 Mustache and whiskers are indicated by circles in low relief.
 Iron rust, traces of white paint and earth encrustation.
 Broken off close to chin.
 Height, $10\frac{7}{8}$ ".
 Said to have been recovered from the ruined Temple of Te to ji at Kai Feng-fu, in the Province of Honan.
430. **One Cast Iron Head of a Lohan. Sung. Chinese.**
 Boldly protruding forehead.
 Eyebrows boldly indicated by corrugated lines.
 Iron rust, traces of white paint and earth encrustation.
 Broken off close to chin.
 Height, $10\frac{3}{8}$ ".
 Said to have been recovered from the ruined Temple of Te to ji at Kai Feng-fu, in the Province of Honan.
431. **One Cast Iron Head of a Deity. Sung. Chinese.**
 Youthful expression.
 A headdress covers the entire rear and sides of head, falling low over the forehead.
 Iron rust, traces of white paint, and earth encrustation.
 Broken off close to chin.
 Height, $11\frac{1}{2}$ ".
 Said to have been recovered from the ruined Temple of Te to ji at Kai Feng-fu, in the Province of Honan.

Miscellaneous

404. One Large Piece of Relief Sculpture, in White Marble.
Tang. Chinese.

Tablet form.

The base is unusually large and of oblong form. On the top of the base, two Goddesses, modeled in full relief, sit upon thrones, each resting one foot over the opposite knee and the other foot upon a lotus-bud. Behind and above these two Goddesses, a shield rises twenty-nine inches high. Its entire front surface is decorated with flying figures, a topee guarded by dragons and numerous other figures in various attitudes. Six of the flying figures cling to the bodies of the two dragons, while two other Angelic figures rest in seated positions upon lotus-buds with long stems which rise from curious bird and animal forms below.

In executing this elaborate design, the shield is pierced with openings cut entirely through the marble.

On the face of the base, a topee is supported by a seated individual and is guarded by two lions. At each of the front corners a guardian stands. All of these details are chiseled in high relief. Above the back of each of the lions, a seated Buddha is seen within a small, recessed space. Designs of lotus-flowers are incised between each of the lions and the topee.

Traces of different colored paints appear. A large area of the shield was at one time decorated with tones of rich blue.

A lengthy inscription is incised on the back of the base.

Damaged.

Height, 37½". Width of shield, 22". Width of base, 22". Height of base, 9".

Miscellaneous

405. **One Piece of Relief Sculpture, in White Marble. Sung. Chinese.**

The scene, chiseled upon the face of this block of marble, represents Kwanyin seated upon a ledge of rock chiseled in high relief. Her right leg is drawn upward and rests upon the ledge on which she sits. Her right hand rests near her right leg, and with three fingers of this hand she supports a long sash. Her left foot rests upon a lotus-blossom and her left hand, palm downward, rests upon the ledge she occupies. An elaborate necklace covers her bosom and she wears a low headdress.

The shield behind her is of a rocky nature and upon its face animalistic designs, two weeping-willow trees and a jar containing branches of the weeping-willow are carved in low relief.

Below her, on the face of the base, a rocky coast scene is represented. High waves in which a dragon is seen, break upon a rocky cliff upon which a flower-jar stands containing blossoming lotus. At one side of the cliff a child stands in an attitude of contemplation; on the opposite side a submissive lion is shown. The decorations on the base are all in relief.

The back, above the base line, is carefully chiseled to represent sculptured rock and bears three finely cut Chinese characters, while the base below its top line is covered with a lengthy inscription and signature, dated 1091 A. D.

Height from base to top of headdress, 30". Width at base, 19".

406. **One Small Soapstone Tablet, with pointed top. Wei. Chinese.**

The decorations on face are in relief and include Monju seated upon a standing lion. At both the front and rear of the lion a small figure stands in worshipping attitude. On either side of Monju perforated rock-forms rise, and on top of the one at the right of the deity, a bird eats out of a basin; on top of the other a vase rests containing a fungus. At the highest point three masses of cloud-forms appear.

The reverse shows a number of inscriptions, giving the date 532 A. D.

The color is dark brownish-gray mottled and resembles agate or ancient jade.

Height, 8 $\frac{1}{8}$ ". Width at base, 4 $\frac{3}{4}$ ".

Miscellaneous

407. One Small Bronze Relief Group (Gilded). Dated 596 A. D. Chinese.

Amida stands as the principal figure before a tall, leaf-shaped shield in which a halo and flames are beautifully engraved. The deity wears an imposing headdress and his garments cover his entire person excepting face, hands and feet. He stands upon a rounded lotus-throne which rises from a square, four-legged pedestal.

From the top of the pedestal on each side of Amida a dragon rises, each dragon supporting a worshipful attendant each of whom wears a headdress.

Before Amida two bareheaded attendants stand with hands clasped before them in attitudes of worship. Beside each bareheaded attendant, but slightly in advance and on extended planes, guardians stand in positions of great activity.

On the face of the pedestal at its center, a topee with a banner on either side of it, is attached.

On each side of the two front legs of the pedestal a seated lion guards the sacred group.

Earth-encrustation and small areas of green patina.

Height, including base and shield, 9".

408. One Bronze Statuette, in full relief. Wei. Chinese.

A figure of Kwanyin stands upon a lotus-throne, her right hand raised to her shoulder holds a branch of weeping-willow; her left arm extends full length downward, the left hand clasping a long-necked water-bottle. She wears a headdress, in front of which a small, seated deity is faintly seen. Her necklace falls low on her bosom, runs in close lines to her waist, separates at that point and falls to her knees in two separate strands. Two long streamers of her headdress fall downward to top of the throne, the one on her left side being somewhat longer than the other one.

The shield includes a halo surrounded by two circular bands of openwork which in turn are surrounded by a broad band of openwork flames.

The base is oblong and of unusually large size.

The base, throne, figure and shield were each cast separately, but are contemporaneous.

Gilding much worn and age-stained.

Height, including base and shield, 13¾".

Miscellaneous

409. One Bronze Statuette (Gilt Covered), in full relief. Tang. Chinese.

A figure of Kwanyin stands upon a lotus-throne, which in turn rests upon a circular base of lotus design. Her right hand is raised to her shoulder and holds a branch of weeping-willow; her left hand reaches below her hip and firmly grasps a bulbous water-bottle. She wears a high headdress and a projection is cast solidly to the back of her head to receive the sharply pointed shield which is decorated with halo and scroll designs. A long necklace falls from the left shoulder to her right knee. Her gown is very gracefully folded at her hips and falls to her feet. An unusually wide sash falls to the base of the throne upon which she stands.

Numerous openings appear in the shield, headdress, necklace and girdle for the insertion of jewels which are now missing.

The original brace which helped to steady the figure upon its stand is missing and a modern support has been substituted.

Height, including stand and shield, 12".

410. One Bronze Statuette (Gilt Covered), in full relief. Wei. Chinese.

A figure of Miroku stands upon a lotus-throne which rests upon an oblong base. She holds a long, graceful, weeping-willow branch in her right hand and a long-necked water-bottle in her left. Her headdress includes a small, seated deity.

A detachable shield rises from her shoulders high above her head; its decorations include a halo and scroll and flame designs, all in pierced work—the edge on one side of the shield is damaged.

An inscription, finely engraved, giving the date 448 A. D., surrounds the octagonal pyramid which forms a part of the throne, which in turn rests upon the oblong base. Height, including stand and shield, 9¼".

411. One Bronze Statuette, in full relief. Probably Sung. Chinese.

A figure of Kwanyin stands upon a circular throne, the end of which is socket-shaped and articulated.

Her right hand is lifted and extends forward with the thumb and two center fingers meeting. Her left hand hangs downward and falls below her thigh. Both arms pass through drapery which extends gracefully to her feet on either side. She wears a headdress and the back of her head has an opening to receive a support for a shield which is now missing.

The base (a much later production) is octagonal, capped with a lotus-flower, the center of which is shaped to receive the socket-shaped end of the throne.

The gilding of both figure and base shows much wear. Height, including stand, 9".

Miscellaneous

412. **One Figure of Kwanyin, Sculptured in Full Relief, in Hard, Dark-colored Stone. Tang. Chinese.**
 Kwanyin sits on a pedestal with both feet drawn inward and knees extending outward. Her right elbow rests close to her body, her left elbow is slightly distant from body.
 Both hands and a portion of each forearm are missing.
 Her garments fall in graceful folds over the pedestal on which she sits. She wears a necklace, long strands of which gather at a closed ring at waist, reach her knees and coil upward. Her headdress terminates in five lotus-buds, carved in full relief, the one at right of the center bud is broken off and missing.
 Behind her head, a circular shield reaching from shoulders upward, on which a halo composed of lotus-petals is chiseled, edged by five circular rings which in turn are surrounded by a beautifully designed, broad, circular band of floral design.
 On the back of the figure, the garments are chiseled in outline.
 The back of shield is rough cut.
 Colored with green and pink tints, and rich creamish-toned patina.
 Cracked through body, face and shield.
 Without inscription.
 Height, 46 $\frac{3}{4}$ ". Width of shield at front, 25 $\frac{1}{2}$ ". Width of base at front, 29".
413. **One Long, Narrow Rug. Chinese.**
 Orange-yellow ground.
 Floral and butterfly decorations surrounded by border of scroll design.
 Length, 165". Width, 35".
414. **One Figure of a Temple Guardian, Sculptured in Full Relief, in Hard, Resonant, Pinkish Buff-colored Stone. Tang. Chinese.**
 The guardian stands in defiant attitude upon a small, irregular-shaped base, the under part and edges of which show modern chiseling. He is dressed in warlike garments, including a lion's head above girdle and a helmet covering head, ears and neck. His right arm is drawn backward and his right fist is clenched. His left hand rests on the head of a spiked staff.
 Traces of brown paint, and rich cream-colored patina.
 Height, 40 $\frac{1}{4}$ ".
415. **One Bronze Kylin, in low relief. Han. Chinese.**
 The animal stands in strident position, his right fore-paw raised, head erect, mouth open and tongue protruding.
 Earth encrustation and green patina.
 Length, 10". Height, 7".

Miscellaneous

416. **One Bronze Kylin, in full relief. Han. Chinese.**
 The animal occupies a sitting position, with his right forepaw at rest, and his left clasping a mass of material which once extended downward to the base; his mouth is open with tongue protruding.
 Finely incised lines on head and neck.
 Earth encrustation and bright green patina.
 Height, 7¾".
 Wood stand.
417. **One Bronze Coffin Ornament, in low relief, representing a male and female bird. Han. Chinese.**
 The two birds face each other; their bills are joined together and their bodies meet.
 The feathers of wings and tails are indicated by corrugated lines.
 Earth encrustation and green patina.
 Height, 4¼". Width over all, 9".
418. **One Bronze Spear Head. Han. Chinese.**
 The outer surface is completely decorated with designs of dragons, clouds, etc., in gilt.
 Height, 3⅛". Width, 7½".
 Wood stand.
419. **One Heroic Sized Head of Buddha, in Dark-colored Stone. Tang. Chinese.**
 Hair is indicated in small ringlets reaching from in front of both ears in a curved line on forehead.
 Sunken place in forehead for jewel.
 The figure from which this head was detached was originally a part of the wall of a rock-hewn temple.
 Traces of blue paint and much cream-colored patina.
 Height, 23¾".
 Wooden stand shaped in imitation of a primitive chair.
420. **One Female Head (Fuku), Sculptured in Full Relief, in White Marble. Chinese.**
 Natural size.
 Full, broad cheeks, small nose and mouth. Her hair is dressed in a roll in front, covers the lower part of both ears and is drawn upward at back of head, where it is secured to an elaborately sculptured headdress in the front of which a small, partially destroyed Buddha sits in front of a shield upon a lotus throne.
 Nose and chin considerably disfigured.
 Hole in forehead for a jewel.
 The hair in early days was painted bluish-black, and traces of red paint and gold still remain on headdress.
 Very little of the neck remains.
 Height over headdress, 11".
 Cloth covered wood stand.

Miscellaneous

421. **One Standing Figure of Kwanyin, Sculptured In Full Relief, in Dark Gray Stone in which mica appears. Tang. Chinese.**
 The deity stands on the remnant of a base, much of which has been cut away.
 She wears a headdress, the front of which shows a small seated Buddha, and ribbons therefrom fall to each shoulder.
 Her girdle is drawn through a closed ring at the waist, and the ends thereof fall gracefully over each arm to her feet.
 Behind, her garments are indicated in striking, attractive folds and her necklace and girdle also appear on back of neck and shoulders.
 Rich brown tint over entire body.
 Bluish-black paint on parts of headdress.
 Sash at loop over her right arm broken.
 Both hands are missing.
 Height, 37½".
 Wood stand.
422. **One Small Head of Buddha, Sculptured in Full Relief, in Soft Buff-colored Sandstone. Chinese.**
 The hair is done in small coils and raised in a rounded mass on top of head.
 Disfiguration on nose and other parts of face.
 A very small portion of the neck is attached to the head.
 Yellowish earth encrustation.
 Height, 8½".
 Cloth covered wood stand.
423. **One Head of Kwanyin, Sculptured in Bold Relief, in Dark-colored Stone. Tang. Chinese.**
 The deity wears a very high headdress, on the front of which a small figure of a seated Buddha is carved. Above and below the seated Buddha a rosette is cut, the upper one of the two being the larger. At the corners, on both sides of Buddha, delightful conventionalized floral designs appear.
 The back of the head is rough hewn, showing that originally the figure to which it belonged was attached to a wall and that later the head was split off.
 Yellowish earth encrustation.
 Height, 18".
424. **One Cast Iron Head and Fragment of Bust of a Follower of Buddha. Sung. Chinese.**
 The head is complete and shaved.
 The eyebrows are indicated by curved lines in low relief.
 The forehead shows circular lines in relief in imitation of a jewel.
 The bust is broken high up in the right shoulder.
 Heavy iron rust and traces of earth encrustation.
 Height, 16¼".

Miscellaneous

425. **One Cast Iron Head and Fragment of Bust of a Follower of Buddha. Sung. Chinese.**
 Similar to S. I. No. 424, but with different expression, the forehead being more prominent, the cheeks fuller, and the eyes opened wider.
 Heavy iron rust and traces of earth encrustation.
 Height, $21\frac{3}{4}$ ".
426. **One Cast Iron Head and Fragment of Bust of a Follower of Buddha. Sung. Chinese.**
 A considerable part of the bust of this specimen remains, reaching from the head to the elbows, intact. The robe is held by a ring which appears over the left breast.
 Heavy iron rust and traces of earth encrustation.
 Height, $21\frac{5}{8}$ ".
427. **One Cast Iron Head and Fragment of Bust of a Follower of Buddha. Sung. Chinese.**
 Intact from top of head to midway between shoulder and elbow.
 Heavy iron rust and traces of earth encrustation.
 Height, $21\frac{1}{4}$ ".
428. **One Cast Iron Head of a Lohan. Sung. Chinese.**
 Broken off close to chin.
 Iron rust, traces of white paint and earth encrustation.
 Height, $10\frac{3}{4}$ ".
 Said to have been recovered from the ruined Temple of Te to ji at Kai Feng-fu, in the Province of Honan.
429. **One Cast Iron Head of a Lohan. Sung. Chinese.**
 Mustache and whiskers are indicated by circles in low relief.
 Iron rust, traces of white paint and earth encrustation.
 Broken off close to chin.
 Height, $10\frac{7}{8}$ ".
 Said to have been recovered from the ruined Temple of Te to ji at Kai Feng-fu, in the Province of Honan.
430. **One Cast Iron Head of a Lohan. Sung. Chinese.**
 Boldly protruding forehead.
 Eyebrows boldly indicated by corrugated lines.
 Iron rust, traces of white paint and earth encrustation.
 Broken off close to chin.
 Height, $10\frac{3}{8}$ ".
 Said to have been recovered from the ruined Temple of Te to ji at Kai Feng-fu, in the Province of Honan.
431. **One Cast Iron Head of a Deity. Sung. Chinese.**
 Youthful expression.
 A headdress covers the entire rear and sides of head, falling low over the forehead.
 Iron rust, traces of white paint, and earth encrustation.
 Broken off close to chin.
 Height, $11\frac{1}{2}$ ".
 Said to have been recovered from the ruined Temple of Te to ji at Kai Feng-fu, in the Province of Honan.

Miscellaneous

432. One Relief Sculptured Tablet, in Dark Buff-colored Stone. Tang. Chinese.

The face of the tablet shows four figures in procession, cut in relief, against a flat surface.

The figures are seen from waistline upwards, above their heads a fan-shaped emblem carried by the second figure from the left and an umbrella carried by the first figure at the right.

The principal figure is empty handed and probably represents a high official. The back and ends are rough rock-hewn, showing that the piece was cut from a larger object, probably from the rock wall of some temple. Traces of red, purplish-brown and yellow paint.

Without inscription.

Height, 18 $\frac{1}{8}$ ". Width, 17". Thickness averages 5".

433. One Tablet Sculptured in High Relief, in Dark-colored Stone. Wei. Chinese.

Kwanyin accompanied by two attendants stands in bold relief before a shield, the front of which is slightly concave; its surface in front decorated with two bare-headed attendants, standing, beautifully incised.

On the shield behind the main central figure, a halo is seen in which flying female figures playing musical instruments appear; beyond the halo, flame designs—the figures and flames are carved in very low relief. The principal figure has both hands extended, palms opened outward, the fingers of right hand extended upward are badly damaged; the fingers of the left hand extend downward.

The figure at the left side is headless.

The top of the shield is broken off on a line just above the ears of the principal figure.

The back of the shield is covered with designs of figures, animals, buildings, flowers, etc., which depict events in the life of the prince. Several of the events are described in inscriptions on small panels nearby. The lower inscription is only partially readable because of the chipping off on parts of the surface, but the date is given as the 1st day of the 4th month of the third year of Yung Hi (535 A. D.) the great Wei dynasty.

Traces of red stain.

Height, 37 $\frac{1}{4}$ ". Width, greatest, 28"; narrowest, 23". Wood stand.

Miscellaneous

434. **One Relief Sculptured Tablet, in White Marble. North Wei. Chinese.**

Kwanyin stands in front of a shield upon a beautifully shaped lotus-throne which, in turn, rests upon a high, oblong base.

Kwanyin's hands are extended forward, palms opened outward, the fingers of the left hand pointed downward and those of the right, which originally pointed upward, broken off.

Her hair is coiled around her forehead and arranged in a circular knot on top of her head.

Top of shield broken off diagonally behind head and right shoulder.

On back just above upper edge of base, lily-buds and foliage are cut in bold relief.

An inscription is cut on rear of base, stating that the specimen was carved by the Monk Bi-ku, on the 27th day of the 1st year of Yuan Siang (538 A. D.).

Traces of black paint.

Height over all, 25½".

Measurement of base: Width, 9¾"; breadth, 7½"; Height, 6".

435. **One Relief Sculptured Tablet, in White Marble. Tang. Chinese.**

Both sides show recessed spaces; in one Buddha and two disciples stand upon lotus-thrones; in the recess on the opposite side, Kwanyin sits upon a lotus-throne with feet crossed and right hand extended upward, palm opened outward; her left hand holds a strand of her girdle. The sides and top of the recess on the latter named side are decorated with finely drawn lotus and scroll motives in low relief; the top and upper corners of the opposite side show three symbolic shield designs, parts of which are broken off.

Inscriptions appear on both edges, giving date as of the first year of Lung Ki (189 A. D.,) and describing the joys of Buddha paradise.

The inscriptions are badly rubbed and are therefore difficult to translate.

Both principal sides are much damaged at base.

Cream-colored patina and traces of red paint.

Height, 14⅝". Width, 8½". Thickness, 2⅝".

Wood stand.

Miscellaneous

436. **One Relief Sculptured Pedestal, in Yellowish Marble.**
 Early Wei. Chinese.
 A circular shaft rises from a square base and ends in a rounded top.
 Around the circular, upper portion of the shaft six standing and two seated figures of Kwanyin. At each of the four lower corners a seated guardian lion, between the lions four seated Buddhas, all in relief.
 The rounded edge of top is decorated with lotus-leaves incised.
 Inscriptions on two sides of the base giving date as of the second year of Yung Ping (58 A. D.) and that it was once in the possession of the temple of Fu Kwai-chen, in the ancient capital once called Pu Ban, a place known in other periods as Ho Tong-chin, Yiu Chu, Chin-chu and Pu Chaw.
 Rich cream-colored earth encrustation.
 Height, 12 $\frac{3}{4}$ ".
437. **One Circular Bronze Ring. Chou. Chinese.**
 Cast hollow.
 The design is in low relief, and consists of an animalistic motive, scroll shaped, alternating in reversed position.
 At comparatively regular intervals, small nipple-shaped protuberances appear.
 Both side surfaces are similar in design. The outer rim is without design.
 Areas of rich green patina.
 Thickness, 7/16". Diameter varies from 4 1/16" to 4 3/16".
 Stand of teakwood, elaborately carved.
 Cloth covered box.
438. **One Bronze Dog Foo. Sixth Century. Chinese.**
 Modeled in full relief.
 Small figure of dog, seated with forelegs well spread apart, head turned right, three-quarters front.
 Long tail turned upward.
 Delicate lines on throat, head and tail.
 Traces of gilding.
 Height, 1 $\frac{7}{8}$ ".
 Plain oblong teakwood stand.
439. **One Bronze Dog Foo. Sixth Century. Chinese.**
 Small figure of dog, seated, with head turned to the left.
 left.
 Delicate lines representing hair on back of head and shoulders.
 Traces of old gilding.
 Height, 1 $\frac{5}{8}$ ".
 Small, plain teakwood stand.

Miscellaneous

440. **One Bronze Hook or Robe Fastener, cast in low relief. Han. Chinese.**
 Shaped to represent a War God.
 The right hand grasps a sword; the left is extended outward and grasps a shield, the front of which is decorated with finely incised lines while the back is button-shaped. In his mouth a dagger with blade-point toward left arm.
 His right foot, claw-shaped, holds a battle-axe; his left contains a sword extended upward.
 Back of waist a large, long-stemmed button.
 Eight small and one large recesses, originally intended for precious stones, are now empty; one small recess on left arm still holds a piece of the original malachite. Traces of ancient gilding, green patina and earth encrustation.
 Height, 4". Width, 6 7/16".
 Plain teakwood stand.
 Has an individual box, cloth covered.
441. **One Bronze Ornament for Casket. Han. Chinese.**
 Masklike design of t'ao-t'ieh head in low relief.
 Gilded.
 Earth encrustation; green patina on back.
 Height, 1 1/2". Width, 3 3/8".
442. **One Bronze Ornament for Casket. Han. Chinese.**
 Masklike design of t'ao-t'ieh head in low relief.
 Gilded, silvery tone.
 Slight earth encrustation; green patina on back.
 Height, 1 7/8". Width, 3 7/8".
443. **One Bronze Ornament for Casket. Han. Chinese.**
 Masklike design in low relief, showing entire face.
 Head adorned with crown.
 Gilded.
 Earth encrustation.
 Height, 1 7/8". Width, 1 7/8".
444. **One Pair Bronze Medallions. Han. Chinese.**
 Circular medallions modeled in low relief, with design of a bear's head and paws, encircled by a narrow band of rope design.
 Articulated back showing five openings.
 Gilded.
 Earth encrustation.
 Height, 1 1/6". Diameter, 1 1/2".
445. **One Bronze Pig. Chou. Chinese.**
 Modeled in full relief.
 Figure of a pig, standing, with ears erect.
 Light green patina; earth encrustation.
 Left ear broken. Sharp pointed, blistered areas.
 Length, 3 7/8". Height, 2 5/16".
 Plain, small teakwood stand.

Miscellaneous

- 446. One Bronze Horse. Han. Chinese.**
 Modeled in full relief.
 Figure of a horse, standing, with neck well arched and mouth open; braided mane.
 Green patina; earth encrustation.
 Height, $2\frac{1}{4}$ ". Length, $2\frac{1}{8}$ ".
 Plain, small teakwood stand.
- 447. One Bronze Pedestal. Han. Chinese.**
 Modeled to represent a standing stork with wings outspread, resting upon a tortoise whose feet are spread outward and whose head turns upward. The upper part of the pedestal is held in the stork's beak.
 Delicate lines indicate the tail and wing feathers of the stork, and outline the diamond design on back of the tortoise.
 Dark green patina and earth encrustation.
 Height, $4\frac{1}{8}$ ". Diameter of base, $2\frac{5}{8}$ ".
 Plain, irregular, octagonal teakwood stand.
- 448. One Bronze Ornament, probably Cane Head. Han. Chinese.**
 Modeled in full relief to represent a bird lying flat on its back.
 Copper color gilding.
 Small areas of dark green patina and earth encrustation.
 Height, $1\frac{1}{2}$ ". Length, $2\frac{3}{8}$ ".
 Small, plain teakwood stand.
- 449. One Bronze Sheep. Han. Chinese.**
 Cast hollow.
 Modeled in full relief to represent a sheep standing upon an oblong pedestal, the flaring sides of which show corrugated lines running horizontally.
 Green and red patina and earth encrustation.
 Height, $2\frac{1}{4}$ ". Length, 2".
- 450. One Bronze Horse. Sixth Century. Chinese.**
 Modeled in full relief to represent a standing horse.
 Traces of gilding.
 Earth encrustation.
 Forelegs broken off; tips of ears missing.
 Height, $2\frac{1}{4}$ ". Length, 2".
 Small, plain teakwood stand.
- 451. One Bronze Ho Fu (Tiger). Han. Chinese.**
 Modeled in two parts to represent a crouching tiger.
 The right hand part shows an inscription on the animal's back which reaches from head to tail. Additional inscription appears on animal's chest.
 Corrugated lines cover much of the body.
 Very finely incised lines on side of head.
 Rust and slight speckling of green patina.
 Earth encrustation.
 Height, $1\frac{7}{8}$ ". Length, $2\frac{5}{8}$ ".
 Plain teakwood stand.

Miscellaneous

452. **One Bronze Dog Foo. Sixth Century. Chinese.**
 Modeled in relief for application to a flat surface as an ornament.
 A very small figure of a dog, facing right, with head turned three-quarters front.
 Large bushy tail standing upright.
 Gilded.
 Small areas of green patina; earth encrustation.
 Height, $\frac{7}{8}$ ". Length, 1".
 Small, plain teakwood stand.
453. **One Bronze Boy. Han. Chinese.**
 Modeled in full relief.
 Small figure of a boy, seated, with legs well spread apart, his hands resting on his knees. A large pendant on a chain covers his breast. His head is hairless.
 Open ring to receive cord or chain on back.
 Iron color; earth encrustation.
 Height, $1\frac{11}{16}$ ".
 Plain, chairlike teakwood stand.
454. **One Pewter, Miniature Horse and Rider. Han. Chinese.**
 Modeled in full relief.
 Man on horseback. Tail of horse upright, curving forward; its legs damaged and out of proper position.
 Cream-colored earth encrustation.
 Height, $1\frac{1}{8}$ ". Length, $1\frac{1}{8}$ ".
 Small, plain teakwood stand.
455. **One Bronze, Miniature Hook or Robe Fastener. Han. Chinese.**
 Cast in full relief to represent a ram standing upon the body of a stork, the neck and head of the latter forming the hook at the longer end.
 The base is button-shaped.
 Dark green patina and earth encrustation.
 Height, $1\frac{1}{16}$ ". Length, $1\frac{1}{4}$ ".
456. **One Bronze Ornament, probably the Top of a Seal. Han. Chinese.**
 Cast hollow in high relief.
 Seal hemispherical in shape, with design of tiger and goat fighting.
 Green patina.
 Height, $1\frac{1}{2}$ ". Diameter of base, $2\frac{3}{8}$ ".
 Small, plain, circular teakwood stand.
457. **One Bronze Horse. Wei. Chinese.**
 Modeled in full relief.
 Horse with high saddle bags on his back.
 Bushy tail held away from body at an angle of about forty-five degrees.
 Copper-colored patina and small area of green patina on left side of head.
 Earth encrustation.
 Height, $1\frac{1}{4}$ ". Length, 2".
 Small, plain teakwood stand.

Miscellaneous

458. **One Bronze Figure of Kwanyin. Tang. Chinese.**
 Figure of Kwanyin, in full relief, detachable from throne, seated on a throne which rests upon an oblong base, and resting against a much damaged, pointed shield, in openwork scroll design.
 Top and central portions of shield missing.
 Kwanyin's right leg is drawn upward, and rests on the seat, the fore part of the foot protrudes from beneath the folds of her garment. The left leg rests downward in an easy natural position, the foot not visible, evidently broken off. Her left arm hangs naturally at her side, her wrist gently resting on the seat, the hand, with fingers pressed closely together, slightly elevated from the seat. Her right arm rests on her elevated right knee, at a point slightly below the elbow, the forearm and hand hanging in space, palm opened inward. An elaborate necklace covers her breast.
 Green patina and earth encrustation.
 Height, $5\frac{7}{8}$ ". Base, $2\frac{3}{4}$ "x $1\frac{3}{4}$ ".
459. **One Small, Bronze Incense Burner. Tang. Chinese.**
 Circular body and cover with small open handle on each side.
 A flattened, hollowed-out knob in center of cover.
 Hollow stem with expanded base.
 Narrow band in relief encircles the bowl, just below the handles.
 Gilded.
 Green patina.
 Height, $3\frac{1}{8}$ ". Diameter at base, $1\frac{1}{2}$ ".
 Small, square teakwood stand.
460. **One Bronze Ornament. Han. Chinese.**
 Umbrella shape.
 Possibly for a helmet or top of umbrella staff.
 Decorated with hill, tree and wave design in low relief, over which many very fine incised lines appear.
 The style of decoration resembles that used for the covers of the "hill top" pottery jars of the Han dynasty.
 Entire outer surface once gilded.
 Light green patina and rust color within.
 Earth encrustation.
 Height, $1\frac{7}{8}$ ". Diameter, $3\frac{7}{8}$ ".
 Small, circular, plain teakwood stand.
461. **One Bronze Hook or Robe Fastener. Han. Chinese.**
Chinese.
 Long, curved, tapering and arched.
 Inlaid with turquoise, gold and silver.
 Many empty spaces, originally intended for inlay.
 Button on under surface at wider end.
 Hook end broken off.
 Length, 7". Width at widest end, $1\frac{1}{16}$ ".

Miscellaneous

462. **One Bronze Hook or Robe Fastener. Han. Chinese.**
 Long, slender shape, slightly arched.
 Decorated with dragon design, in low relief, and with the animal's head finishing one end.
 Turquoise inlay and gilt areas.
 Many recesses from which the inlay has been removed.
 Button on under surface.
 Length, 5 1/16". Width, 3/8".
 Cloth covered box.
463. **One Bronze Hook or Robe Fastener. Han. Chinese.**
 Cast in relief in shape of a double-headed dragon, each end terminating in a dragon's head articulated.
 Button on under surface.
 Inlaid with turquoise.
 Empty spaces where turquoise has been removed.
 Parts of the articulated area, back of the main head are removable.
 Green patina and earth encrustation.
 Length, 7 3/8". Width, 5/8".
 Cloth covered box.
464. **One Bronze Hook or Robe Fastener. Han. Chinese.**
 Curved and tapered.
 Decorated with double dragon design in relief, both ends cast in form of a dragon's head.
 Large, circular recess in center, from which the original jewel has been removed. Two similar recesses, one at each end, show fragments of turquoise still embedded therein.
 Button in center of under surface.
 Length, 6 3/4". Width of widest part, 1 3/8".
 Cloth covered box.
465. **One Bronze Cup with Flaring Lip. Circular Stem and Expanded Foot. Han. Chinese.**
 Decorated with incised, parallel lines at top on inner surface of bowl.
 Green patina and earth encrustation on black, mirror-like surface.
 Height, 4 1/4". Diameter at mouth, 4 5/8". Diameter at base, 2 1/8".
 Square wood stand.
466. **One Small Bronze Cup. Han. Chinese.**
 Circular body with small, low, hollowed base, undecorated.
 Green patina on mirror-like dark-colored surface.
 Height, 2 1/8". Diameter at mouth, 3". Diameter at base, 1 1/4".
467. **One Bronze Wheel Nave. Han. Chinese.**
 Cylindrical, closed at one end.
 Scroll design outlined with silver inlay, much of which is missing.
 Green patina and earth encrustation on deep reddish-brown color.
 Height, 4 3/8". Diameter, 1 3/8".

Miscellaneous

468. **Two Bronze Wheel Naves. Han. Chinese.**
 Cylindrical, with collars at larger end.
 Inner surface round; outer surface cut into many, lateral planes, merging into the circular, narrow band, in relief near end of cylinder.
 Small, oblong opening on each side of cylinder.
 One piece chipped and cracked near smaller end.
 One: Height, $3\frac{1}{2}$ ". Diameter at top, $2\frac{1}{8}$ ". Diameter at base, $3\frac{3}{4}$ ".
 One: Height, $3\frac{1}{16}$ ". Diameter at top, $2\frac{1}{4}$ ". Diameter at base, $3\frac{3}{4}$ ".
469. **Eight Bronze Links of a Belt. Han. Chinese.**
 Cast in open work, square.
 The decorations consist of a winged horse surrounded by floral scroll design in low relief, with an oblong opening to receive the fastener.
 Minute incisions filled with gilt on outer side and edges.
 Each piece has four rivets at back; one-half of the number shows horses galloping toward the right, the balance toward the left.
 Green patina and earth encrustation.
 Square, $1\frac{1}{2}$ ".
470. **One Pair Bronze Belt Buckles. Han. Chinese.**
 Cast in open work, low relief.
 Oblong shape with design of elephant.
 The back of one shows two openings to receive material and the other piece has only one opening or loop for that purpose.
 Green patina and earth encrustation.
 Length, $2\frac{1}{2}$ ". Width, $1\frac{1}{2}$ ".
471. **One Bronze Hook or Robe Fastener. Han. Chinese.**
 Cast in open work, low relief.
 Conventional dragon design, the tail terminating in a hook.
 Button in center on back.
 Green patina.
 Length, $3\frac{7}{8}$ ". Width, $1\frac{5}{8}$ ".
472. **One Bronze Ornament. Sixth Century. Chinese.**
 Cast solid in low relief.
 Square shape with tiger design.
 Four small rivets on back.
 Gilded.
 Earth encrustation.
 Length, $1\frac{5}{8}$ ". Width, $1\frac{1}{2}$ ".
473. **One Bronze Belt Ornament. Han. Chinese.**
 Cast solid, the half of a wolflike animal in low relief, two legs shown.
 Green patina and earth encrustation.
 Length, $2\frac{1}{2}$ ". Height, $1\frac{1}{4}$ ".

Miscellaneous

474. **One Fragment of a Bronze Lock. (The Sliding Part.)**
Han. Chinese.
 Decorated in low relief, with the head and shoulders of a tiger.
 Brown tint, earth encrustation.
 Length, $2\frac{1}{4}$ ". Width, $\frac{3}{4}$ ".
475. **One Large, Low, Circular Glass Dish. Tang. Chinese.**
 Corrugated on outer, lower surface to represent a lotus-flower. The stem curled to form the basal ring.
 Rich dark blue earth encrustation.
 Height, $2\frac{7}{8}$ ". Diameter, 12".
476. **One Large Head of Kwanyin, Sculptured in Bold Relief in Very Dark Stone. Tang. Chinese.**
 The deity wears a headdress showing a floral or jewel design in front, her hair is braided in two coils around forehead and drawn in huge coils high above the top of her head. Both ears and the features of face are intact. The greater part of neck remains attached to head.
 Rough, fresh cutting at back of head shows that it was split off from some temple wall during recent times.
 Cream-gray encrustation.
 Height, $25\frac{5}{8}$ ".
 Wood stand.
477. **One Head of a Lohan Sculptured in Bold Relief, in Very Dark-colored Stone. Tang. Chinese.**
 The follower is bareheaded, shows full forehead and the features are intact.
 The rough cutting at back of head was occasioned when it was split off the rock wall of which it was originally a part.
 Gray patina which is absent from a small area on forehead, probably removed by chafing during transportation.
 Height, $12\frac{1}{2}$ ".
 Plain wood stand.
478. **One Large Head of Buddha, Sculptured in Bold Relief, in Very Dark Stone. Tang. Chinese.**
 Hair curled in small coils over entire head excepting a small area on back extending from top to neck.
 Facial features and ears intact.
 Traces of white paint.
 Thin gray patina.
 Height, $16\frac{1}{4}$ ".
 Cloth covered wood stand.
479. **One Panel Representing the Death of Buddha, Sculptured in Low Relief, in Soft Pinkish-colored Stone. Chinese.**
 The design shows Buddha reclining on a couch accompanied by four followers who surround three sides of the couch. The principal design is in circular form and it is surrounded by wave and flame motives.
 Rich brown patina.
 Size, $15\frac{1}{8}$ "x $13\frac{1}{2}$ ".

Miscellaneous

480. **One Large Wall Panel, in Hard, Dark-colored Stone. Wei. Chinese.**
 Semi-circular shape.
 Rough-hewn on back and edge, smoothed and decorated with incised designs on front.
 The composition is refined and highly decorative, showing Buddha standing in the center of a group of followers, ten disciples and one guardian at his right, and an equal number of similar figures at his left. At his feet an altar and two attendants offering fruit and flowers.
 Above his head a canopy and two flying figures also bringing offerings.
 Clouds and foliage motives at base, objects of religious meaning, palm-trees, flowers, etc., intelligently placed elsewhere throughout the composition.
 All of the design are executed most skillfully.
 Traces of mortar.
 Height, $34\frac{3}{8}$ ". Width, $57\frac{1}{2}$ ". Thickness averages $6\frac{5}{8}$ ".
481. **One Dog Foo, Sculptured in Full Relief, in Dark-colored Stone. Wei. Chinese.**
 The dog, resting upon a square pedestal, is seated with front legs spread wide apart—mouth open.
 The mane is boldly indicated.
 The body is badly cracked.
 Very dark gray patina.
 Height, $19\frac{3}{4}$ ". Width of pedestal, $10\frac{1}{2}$ ".
482. **One Seated Kylin, in Volcanic Stone of Light Slate and Yellowish-brown Color. Han. Chinese.**
 A Kylin, in defiant attitude, with both paws braced before him, head thrown slightly backward and mouth opened, rests on his hind quarters on a rectangular base.
 Mane and tail indicated in finely carved lines.
 Height, $11\frac{1}{4}$ ". Base, $5\frac{1}{2}$ "x7".
483. **One Small, Seated Lion, in White Marble. Han. Chinese.**
 A lion, sculptured in high relief, sits upon his hind quarters.
 His right forefoot rests on a semi-circular object from which tassels spread at one side.
 Mane and tail carved in fine lines.
 Yellowish-brown patina.
 Height, $5\frac{7}{8}$ ". Rectangular base, $2\frac{1}{2}$ "x $3\frac{1}{2}$ ".
484. **One Small, Reclining Bull, in White Marble. Han. Chinese.**
 A bull, sculptured in high relief, reclines on a rectangular base, with head turned to the right, and his forelegs folded underneath. A rough vein in the marble appears on neck and left side and extends through the base.
 One rear corner of base missing.
 Dark brown earth stains.
 Height, $5\frac{3}{8}$ ". Base, $5\frac{1}{2}$ "x $6\frac{1}{2}$ ".

Miscellaneous

485. **One Small Reclining Ram, in White Marble. Tang. Chinese.**
 A ram, sculptured in high relief, with the lines of his head much worn, reclines upon a base. His forelegs are folded under him.
 Light brown patina and roughened surface.
 Height, $3\frac{1}{8}$ ". Base, $2\frac{1}{4}$ "x $3\frac{1}{2}$ ".
486. **One Small Reclining Lion, in White Marble. Tang. Chinese.**
 A lion, sculptured in high relief, reclines on an oblong base, with his two paws spread flat before him.
 Areas of dark patina.
 Height, 2". Base, $2\frac{1}{2}$ "x $3\frac{1}{4}$ ".
487. **One Head of Kwanyin, Sculptured in Full Relief, in White Marble, with elaborately carved crown in which three seated figures of Buddha appear. Tang. Chinese.**
 Fractured through neck near chin.
 Circular hole in forehead for jewel now missing.
 Traces of paint and gold.
 Height to tip of crown, $16\frac{1}{4}$ ".
 Cloth-covered stand.
488. **One Head of a Warrior, Sculptured in Full Relief, in Black Stone. Wei. Chinese.**
 Three-quarters life size, with ornamented headdress, which covers both ears.
 Broken off close to chin.
 Earth encrustation.
 Height, 8".
 Cloth-covered stand.
489. **One Head of Buddha, Sculptured in Full Relief, in Dark-colored Stone. Late Tang or Early Sung. Chinese.**
 Hair tightly twisted in small coils all over head.
 Fractured through neck close to chin.
 Lobe of left ear missing.
 Height, 10".
 Cloth-covered stand.
490. **One Piece of Velvet. Time of Ch'ien Lung. Chinese.**
 Size, including border, 43"x43".
491. **One Small, Bronze Reclining Ram. Nearer East. Babylonian.**
 The entire surface is covered with rich green patina and earth encrustation.
 Height, $1\frac{3}{4}$ ". Width at base line, $5\frac{3}{4}$ ".

Miscellaneous

492. **One Large Head of a Temple Guardian, Sculptured in Bold Relief, in Hard, Black Stone. Tang(?). Chinese.**
Bold, bulging eyes, highly arched eyebrows, firmly drawn nose with tip missing, expressive mouth; right ear intact, a part of the left ear was broken off when the head was separated from the wall to which it was originally attached.
The hair is dressed in a roll reaching across forehead from ear to ear, drawn upward and secured in a large knot on top of head (the greater part of the knot is missing), a circular ornament or jewel appears in hair above forehead.
The rough cutting at back of head was occasioned when it was chiseled from some temple wall during recent times.
A part of the right side of the collar of garment is still attached to the object.
Whiskers, mustache, eyebrows and eye-balls indicated in black paint.
Yellowish earth encrustation.
Height, 15½".
Wood stand.
493. **One Piece of Sculpture, in Light Yellow Stone, mottled with very dark gray and black. Taito, 16th year of Southern Wei. (551 A. D.) Chinese.**
From an oblong base a lotus-throne rises upon which Buddha sits before a pointed, leaf-shaped shield with halo, with right leg crossing his left, right hand raised—palm outward, left hand clasps an object.
His garments fall in graceful folds, the ends of which hang below front of throne seat.
On either side of Buddha stands an attendant upon lotus-pedestals, both of which pedestals are boldly sculptured and appear in finished form on rear of tablet.
The attendant at right carries in right hand a long-stemmed lotus-blossom, the upper end of which is missing, in left hand a religious emblem; the attendant at left stands with right hand uplifted, holding an object; his left hand hangs downward and clasps another object.
On base, at either side of Buddha's feet, two guardian lions; between the lions a boldly drawn stupa.
An inscription on front panel of base.
Tip of shield and end of lotus ornamentation on right side of shield broken off.
Height, 16¼". Oblong base, 9½"x5½".
From Sian-fu.

Miscellaneous

494. **One Small, Rectangular, Sculptured Tablet, in White Marble. Wei (?). Chinese.**
 Each of the four sides are recessed and contain Buddhah-
 istic figures modeled in low relief.
 Each of the two larger recesses contains three figures,
 the central one of the obverse panel represents Buddha
 seated upon a throne with right hand raised, palm out-
 ward, and left hand turned down, palm outward. On
 either side of Buddha a standing Kwanyin, both of
 which hold religious emblems in each hand. In the
 reverse panel a similar group of three figures.
 Each of the two smaller panels contains one standing
 figure, each of which expose the palms of their hands
 outward.
 Above and beside the recesses canopies appear.
 The top of the object is rounded to represent a roof.
 No inscription.
 Brown patina and traces of red paint.
 One corner and an area at base missing.
 The base is flat and contains two small iron rivets used
 at one time as fastenings.
 Height, $5\frac{3}{4}$ ". Width, at base, $4\frac{3}{4}$ ".
495. **One Small, Rectangular, Sculptured Tablet, in Warm Pinkish-white Stone, with black markings. Wei (?). Chinese.**
 Each of the four sides is recessed and contains
 Buddhistic figures modeled in low relief.
 Each of the two larger recesses contains three figures,
 the central one represents Buddha seated on a raised
 throne, attended by two standing attendants with their
 hands clasped together in attitude of prayer. Each of
 the two figures of Buddha originally held an object in
 their right hand but one of the objects is now missing.
 Each of the smaller panels contains a figure of Kwanyin
 standing upon a lotus-bud.
 Each of the recesses shows canopies above and at each
 side.
 The top of the object is flat but its edges are beveled
 and small projections surround upper edge.
 Flat base.
 No inscription.
 Brown patina.
 Height, $4\frac{3}{4}$ ". Width, at base, $3\frac{3}{4}$ ".
496. **One Small, Seated Kylin, Sculptured in Full Relief, in Whitish Stone, speckled with yellow and darker tones. Wei. Chinese.**
 The Kylin, seated on his hind quarters, rests upon an
 oblong base with his forefeet braced forward, his head
 facing the left, his tail in upright position; mane, feet,
 and other features strongly outlined.
 Slight traces of red paint.
 Darker area on lower side and edge of base.
 Height, $5\frac{1}{4}$ ". Rectangular base, $4\frac{1}{8}$ "x $3\frac{7}{8}$ ".
 From Sian-fu.

Miscellaneous

497. **One Top of an Ancient Seal, in Light Yellowish-green Stone, clouded with black. Wei (?). Chinese.**
 Sculptured in the form of a rabbit resting upon an oblong base; the animal's head extends forward between its two legs, with strongly chiseled features.
 The top of the base is surrounded by double, incised lines; the sides and ends of base are decorated in incised scroll designs.
 Traces of earth encrustation.
 Rectangular base, $4\frac{1}{2}$ "x $3\frac{1}{8}$ ". Height, $3\frac{3}{8}$ ".
498. **One Small, Reclining Tiger, Sculptured in Full Relief, in Mottled Brown and Yellow Volcanic Stone. Wei. Chinese.**
 Primitive form, suggesting repose, the head facing his left.
 Boldly sculptured eyes and nose; parts of three legs slightly shown.
 Underneath and on neck, face and back heavy earth encrustation.
 Height, 2". Length, $3\frac{3}{4}$ ".
499. **One Standing Bronze Dog and Puppy. Han. Chinese.**
 Cast hollow.
 Both animals stand upon an oblong base; the larger showing much animation, the smaller in front attacking the right foreleg of the larger.
 Mouth of larger dog open; tail short.
 Heavy earth encrustation and green patina.
 Base is hollowed and rests at its four corners on points.
 Height, $2\frac{3}{4}$ ". Oblong base, $2\frac{1}{4}$ "x $1\frac{1}{2}$ ".
500. **One Circular, White, Translucent Glass Dish. Probably 6th or 7th Century. Persian.**
 Outer surface of body engraved with conventionalized floral design.
 Finely modeled, hollow, circular basal ring.
 Broken and repaired with thirteen iron rivets which go only half way through wall; small, oblong area missing from one side of bowl.
 Earth encrustation.
 Height, $2\frac{3}{8}$ ". Diameter at rim, $8\frac{3}{4}$ ". Diameter at foot, 3".
 Recovered from an ancient tomb in China.

Miscellaneous

501.

Three Figures (Buddha and two Kwanyins) in Bronze Gilt, resting upon a nearly square base with four legs. Sui. Dated 598 A. D. Chinese.

Buddha, slightly taller than either of his two attendants, occupies the center and stands upon a rounded lotus-throne which in turn rests upon the top of the base. Both of his hands extend before him, palms opened outward, the fingers of the right hand point upward while those of the left point downward.

The two Kwanyins stand on lotus-buds, the stems of which spring from the level top of the base and extend outward and forward of Buddha, thus placing the figures slightly before and one at his right and the other at his left side; the inner hand of each Kwanyin holds a religious emblem and each of their outer hands clasps their draperies.

A leaf-shaped halo, having incised designs on face, surrounds each head.

Inscriptions on three sides of base state that the object was made in the period of K'ai Huang, 17th year, 598, Sui Dynasty.

Height from foot of base to top of shield behind Buddha's head, $12\frac{5}{8}$ ". Base, $5\frac{1}{2}$ "x $4\frac{7}{8}$ "—x $1\frac{7}{8}$ " high.

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Whereas, on the fifth day of May, 1906, Charles L. Freer, of Detroit, Michigan, by instrument in writing, did grant and convey unto the Smithsonian Institution, an establishment created by Act of Congress, certain art objects belonging to him and particularly enumerated in the printed inventory attached to and made a part of said instrument; and

Whereas, it was provided by paragraph two of said instrument, as follows:

“Said first party may add other appropriate objects, to be selected by him, to those enumerated in said inventory, and such other objects when transferred to said second party shall be subject in all respects to the terms and conditions enumerated in this instrument;” and

Whereas, said Charles L. Freer has added other appropriate objects to those enumerated in said inventory and now desires to transfer the same to the said Institution, under, and subject to all of the terms and conditions enumerated in said instrument; now, therefore;

Know all men by these presents, that said Charles L. Freer of the City of Detroit, County of Wayne and State of Michigan, party of the first part, for and in consideration of the sum of one dollar and other valuable considerations to him in hand paid by the said Smithsonian Institution, party of the second part, receipt whereof is acknowledged, has bargained and sold, and by these presents does grant and convey unto the said party of the second part, and unto its successors, the art objects belonging to said party of the first part, and now in his possession at No. 33 Ferry Avenue, East, in the City of Detroit, Michigan, particularly enumerated in the printed inventory hereunto attached and made a part hereof; To Have and to Hold the same unto the said party of the second part and its successors forever.

The said party of the first part for himself, his heirs, executors and administrators, does covenant and agree to and with the said party of the second part, and its successors, to warrant and defend the sale hereby made of the said art objects unto the said party of the second part and its successors, against all and every person or persons whatsoever.

This transfer and sale is made by said party of the first part and is accepted by said party of the second part, subject in all respects to the terms and conditions particularly set forth in said instrument, dated fifth day of May, 1906.

In Witness Whereof, the said party of the first part has hereunto set his hand and seal, and the said party of the second part has caused this instrument to be executed in duplicate by its Secretary, and its seal to be hereunto affixed, this twenty-fourth day of February, 1914.

CHARLES L. FREER (*Seal*)

Signed, sealed and delivered
in presence of

SMITHSONIAN INSTITUTION,
by

GEORGE W. ALGER,

CHARLES D. WALCOTT,

As to Charles L. Freer.

Secretary.

JOHN U. PERKINS,

As to Smithsonian Institution.

(*Seal*)
(*Smithsonian Institution*)



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